

EXPRESSION

OFFICIAL ORGAN OF THE
**SCHOOL OF
EXPRESSION**

ANNUAL CATALOGUE

Vol. XVIII No. 1 June, 1911

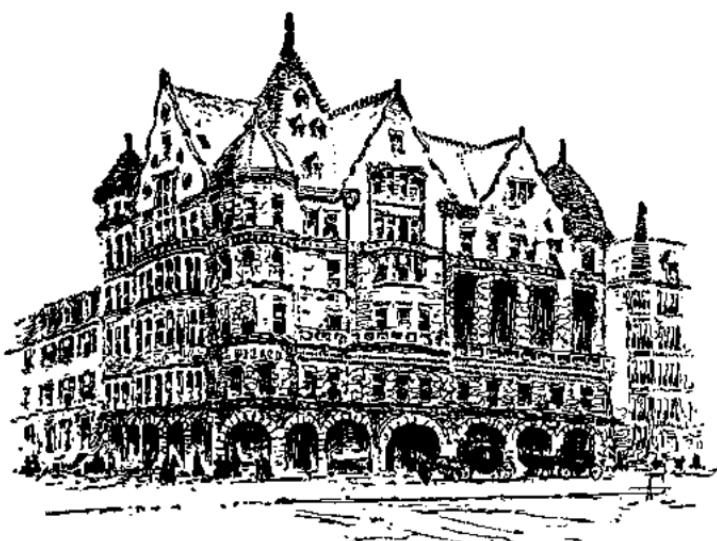
Issued Quarterly by the

School of Expression

PIERCE BUILDING
COPLEY SQUARE
BOSTON

Entered at Post Office, Boston, Mass., as Second Class matter. Act of July 16, 1894.

Annual Catalogue of the School of Expression



Pierce Building, South Corner of Copley Square
Home of School of Expression
Offices on the Third Floor (Elevator)

Boston
Offices, Rooms 301-308 Pierce Building
Copley Square

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CHARTER OF THE SCHOOL OF EXPRESSION

No. 3402.

COMMONWEALTH OF MASSACHUSETTS.

Be it known That whereas Eustace C. Fitz, Charles Fairchild, J. W. Dickinson, Dana Estes, W. B. Closson, Alexander H. Rice, Joseph T. Duryea, Willis P. Odell, S. S. Curry, Edmund H. Bennett, and J. W. Churchill have associated themselves with the intention of forming a corporation under the name of the SCHOOL OF EXPRESSION, for the purpose of establishing and endowing a School for training the voice, body, and mind in all forms of Expression; furnishing special training for teachers, readers, speakers, and others; developing the artistic nature; correcting stammering and impediments of speech; giving diplomas or certificates to those completing courses of work; fostering and elevating all departments of the art of Expression, and have complied with the provisions of the Statutes of this Commonwealth in such case made and provided, as appears from the certificate of the President, Treasurer, Clerk, and Trustees with powers of Directors of said Corporation, duly approved by the Commissioner of Corporations, and recorded in this office;

Now, Therefore, I, HENRY B. PIERCE, Secretary of the Commonwealth of Massachusetts, DO HEREBY CERTIFY that said E. C. Fitz, C. Fairchild, J. W. Dickinson, D. Estes, W. B. Closson, A. H. Rice, J. T. Duryea, W. P. Odell, S. S. Curry, E. H. Bennett, and J. W. Churchill, their associates and successors, are legally organized and established as and are hereby made an existing corporation under the name of the SCHOOL OF EXPRESSION, with the powers, rights, and privileges, and subject to the limitations, duties, and restrictions which by law appertain thereto.

Witness my official signature hereunto subscribed, and
the seal of the Commonwealth of Massachusetts
hereunto affixed this third day of October in the
year of our Lord one thousand eight hundred and
eighty-eight.

HENRY B. PIERCE,
Secretary of the Commonwealth.

TRUSTEES AND CORPORATION

ALEXANDER GRAHAM BELL, LL.D., Sc.D., Washington, D.C.
S. S. CURRY, Ph.D., Litt.D., President, Boston
JAMES M. HEAD, Chairman of Executive Committee, 59
Temple Place, Boston
HON. NATHANIEL J. RUST, Treasurer, 488 Commonwealth
Avenue, Boston
W. H. WALKER, LL.B., Clerk, 92 State Street, Boston

Hon. Arthur P. Rugg, LL.B., Justice Supreme Judicial Court of Massachusetts, Worcester
Rev. Dillon Bronson, Ph.D., 2 Park Street, Brookline
Mr. Albert S. Bard, LL.B., 25 Broad Street, New York
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Rev. Shailer Mathews, D.D., University of Chicago, Chicago, Ill.
Prof. Edward M. Lewis, M.A., Professor of Public Speaking, Williams College, Williamstown
Mr. Kent E. Keller, 512 Liggett Building, St. Louis, Mo.
Rev. George Landor Perin, D.D., 23 Naples Road, Brookline
Rev. Willis P. Odell, Ph.D., D.D., Meredith, N. H.
Hon. John L. Bates, 1045 Tremont Building, Boston
Rev. Charles H. Strong, A.M., Rector St. John's Church, Savannah, Ga.
Rt. Rev. J. W. Bashford, D.D., LL.D., Shanghai, China
Mr. Frank W. Hunt, 122 Lincoln Street, Boston
Rev. Davis W. Clark, D.D., 220 West 4th Street, Cincinnati, Ohio
Pres. George E. Horr, D.D., Newton Center
Hon. Ell Torrance, 2900 Portland Avenue, Minneapolis, Minn.
Rev. E. P. Tuller, D.D., Pastor Brighton Avenue Baptist Church, Allston
Rev. Charles A. Eaton, D.D., Pastor Madison Avenue Baptist Church, New York
Mr. Charles E. Allen, LL.B., 6 Beacon Street, Boston
Mr. Nathaniel C. Fowler, Jr., Pemberton Building, Boston
Mr. John J. Enneking, Artist, 12 Webster Square, Hyde Park
Rev. Samuel L. Loomis, D.D., Westfield, N. J.
A. E. Winship, Litt. D., Editor "Journal of Education," Boston
Mr. William B. Closson, Artist, Magnolia
Rev. J. Stanley Durkee, Ph.D., Brockton
Mr. George F. Paine, 11 Bay State Road, Boston
Mrs. Kate Gannett Wells, 7 Otis Place, Boston
Mrs. Fay Witte Ball, 172 Rutledge Avenue, Charleston, S. C.
Miss Helen Collamore, 317 Commonwealth Avenue, Boston
Mr. Joseph M. Leveque, New Orleans, La.

Rev. John M. Barker, D.D., Professor of Sociology, Boston University
Rev. Charles P. Gramann, D.D., Professor, Catholic University, Washington,
D. C.
Rev. A. Lee Holmes, A.M., Rock Island, Quebec
Rev. Joel M. Leonard, 24 Vine Street, Melrose
Rev. Thomas A. Smoot, A.B., Norfolk, Va.
J. W. Foss, M.D., Phoenix, Ariz.
Hon. J. B. Hugg, A.B., LL.B., 482 Main Street, Winnipeg, Manitoba
Rev. Charles A. Reese, D.D., Milton, N. H.
Rev. William F. Bade, Ph.D., Pacific Theological Seminary, Berkeley, Cal.
Rev. Masukichi Matsumoto, Kwansei Gakuen, Kobe, Japan
Rev. Robert J. Wilson, M.A., Vancouver, B. C.
Rev. Virgil E. Rorer, D.D., Philadelphia, Pa.
Rev. Albert B. Shields, B.D., Pasadena, Cal.
Mr. George E. Curry, Attorney, Smith Building, Boston
Mr. Malcolm Green, Broker, 45 Kilby Street, Boston
Mr. Erasmus Wilson, Editor, Pittsburg, Pa.

BOARD OF ADVISERS

William Dean Howells, Litt. D.	John Townsend Trowbridge, A.M.
Rev. George A. Gordon, S.T.D.	William Winter, Litt. D.
Thomas Allen	Rev. W. H. P. Faunce, D.D.
George L. Osgood, A.B.	S. W. Langmaid, M.D.
	James J. Putnam, M.D.

TEACHERS

Samuel Silas Curry, President

A.B., Grant Univ., 1872; B.D., 1875; A.M., 1878; Ph.D., 1880, Boston Univ.; Litt.D., Colby Univ., 1905; Snow Professor of Oratory, Boston Univ., 1879-88; Acting Davis Professor of Elocution, Newton Theological Institution, 1884- ; Instr. in Eloc. Harvard Univ., 1891-4; Divinity School of Yale Univ., 1892-1902; Harvard Div. School, 1896-1902; Librarian of Boston Art Club, 1891-1909; grad. of Prof. Monroe and of Dr. Guilmette; pupil of the elder Lamperti and of Steele Mackaye (assistant and successor of Delsarte), and of many others in Europe and America.

Anna Baright Curry, Dean

Grad. Cook's Coll. Inst., 1873; Boston Univ. Sch. of Oratory, 1877; Instructor Boston Univ. Sch. of Oratory, 1877-79; Prin. of Sch. of Eloc. and Expression, 1879-83; Pupil of Prof. Monroe, Dr. Guilmette, and others; Public Reader; Shakespearean Reader; Interpreter of the Higher Forms of Poetry and Literature, the Lyric, the Epic, and Poetic Drama, and Dramatic Narrative.

Oscar Fay Adams

Author of "Handbook of English Authors," "Handbook of American Authors," "Story of Jane Austen's Life," "Post Laureate Idyls," "The Presumption of Sex," "A Dictionary of American Authors," "The Archbishop's Unguarded Moment," "Sicut Patribus" and Other Verse; "A Motley Jest"; "Famous American Schools"; Editor of "Through the Year with the Poets," in 12 vols., "Chapters from Jane Austen," "Selections from William Morris," with notes; American Editor of the Henry Irving Edition of Shakespeare; Lecturer on Literature, History, and Architecture, in London and in many cities of this country.

Alfred Hennequin

A.B., Univ. of France; A.M., Univ. of Mich.; Ph.D., Univ. of Leipsic; courses of study at Oxford, Upsala, and Tübingen Unive.; Author of "The Art of Play-writing," and of other works on Language, Art, and Literature; Courses of Lectures on the Technique of the Drama and on Dramatic Construction.

Caroline Angeline Hardwicke

Teacher's Diploma, School of Expression, 1899; Philosophic Diploma, 1907.

Binney Gunnison

A.B., Harvard Univ., 1886; School of Expression: Teacher's Diploma, 1898, Philosophic Diploma, 1907; Instructor in Elocution, Andover Theol. Seminary, 1902-7; James Milliken Univ., 1908- ; Assistant in Chicago Summer Term.

Florence Emilie Lutz

Teacher's Diploma, School of Expression, 1907; Philosophic Diploma, 1908.

Teachers — continued

Eliza Josephine Harwood

Grad. Posse Gymnasium, 1895; Special Post-Grad. Course, 1896; one of the only two pupils of the late Baron Nils Posse that pursued a special third-year course, under his personal direction; has studied with twenty-five teachers in different phases of Vocal Training and Gymnastics; Teacher's Diploma, School of Expression, 1900; The Gilbert Normal School of Dancing, 1905.

Edith Winifred Moses

Teacher's Diploma, School of Expression, 1905; Philosophic Diploma, 1908; College for Women, Tallahassee, Fla., 1909— : Assistant in Southwestern Summer Terms.

Edward Abner Thompson

A.B., Bowdoin College, 1909; Public Speaker's Diploma, School of Expression, 1904.

Fräulein Hermine Stüven

Instructor in German, Wellesley College.

Mrs. Ida D. Mason, Matron

Ethel Ewings Page

Teacher's Diploma, School of Expression, 1903.

Charles Sheldon Holcomb, B.S.

Instructor in Voice. Teacher's Diploma, School of Expression, 1911.

Mrs. Harryett Kempton

Teacher's Diploma, School of Expression, 1901, Instructor in Vocal Expression.

William Seymour

Sir Henry Irving Instructor in Dramatic Rehearsal, 1889-1906; Formerly Stage Director of Boston Museum Stock Company and Dramatic Director for Charles Frohman.

Herbert Q. Emery

Teacher's Diploma, School of Expression, 1889; Artistic Diploma, 1892. Dramatic Artist and Stage Manager, seventeen years experience.

Frank B. Sanborn

Author, Philosopher, and Philanthropist; Author of "Reminiscences of Emerson"; Courses on "Literary Memories of Concord."

Charles Malloy

Lecturer on Emerson and Browning, and various spiritual phases of poetry, for many years at Greenacre and before literary clubs.

MEDICAL ADVISERS

Dr. Eliza T. Ransom, Hotel Puritan, Boston.

Dr. Charles L. Pearson, 427 Marlboro Street, Boston.

Dr. Eugene E. Everett, 427 Marlboro Street, Boston.

Dr. Herbert D. Boyd, 6 Cumberland Street, Boston.

SOME OF THE PROMINENT LECTURERS AND READERS

SINCE THE FOUNDATION OF THE SCHOOL

Sir Henry Irving,

Miscellaneous Readings.

Alexander Melville Bell,

"Visible Speech."

Right Rev. Phillips Brooks, D.D., Bishop of Massachusetts,
"Nature of Expression."

Rev. Edward Everett Hale, D.D.,
"Extemporaneous Speaking."

Mrs. Louise Chandler Moulton,
Readings from her own poems.

Rev. George W. Shinn, D.D., formerly Rector of Grace Church, Newton,
Mass., and President of the Trustees of the School,
"Stephen Phillips, his Poems and Plays"; "Paul Laurence Dunbar, the Negro Poet
and Novelist"; "The Miracle Plays."

Hon. William Jennings Bryan,
Public Speaking.

**Mrs. Kate Gannett Wells, Member of the Massachusetts State Board of
Education since 1897,**
"The Poetry of Sidney Lanier"; "Personality, not Mannerisms."

Prof. John Wesley Churchill, D.D.,
Miscellaneous readings.

J. T. Trowbridge, A.M.
Recitals from his own works.

Henry N. Hudson, LL.D.,
"Culture and Acquirement"; "Shakespeare."

Rev. Samuel M. Crothers, D.D.,
"The Appreciation of Literature."

Rev. James Henry Wiggin,
"The Plays of James A. Herne"; "The Choir Invisible" (James Lane Allen); Sothern's
"Hamlet."

Rev. Dillon Bronson,
The Passion Play.

Heloise Edwina Hersey, A.B., Vassar,

"Nineteenth Century Poets," a course of twenty lectures; "The Modern Drama," a
course of five lectures; "The Modern Novel and Its Relation to the Modern Woman."

Mrs. Alice Kent Robertson,
From "Paolo and Francesca" (Stephen Phillips).

John Orth,
Program of Piano Music, with analytical remarks.

Rev. Thomas Van Ness,
Lecture-Talk.

Nathan Haskell Dole, A.B., President of the Bibliophile Society,
Six lectures on "Minor Poets of Our Time."

Lecturers and Readers — continued

Rev. Woodman Bradbury, A.B., President of the Browning Society,
"The Ring and the Book" (Browning).

Edward D. W. Hamilton,
"Composition in Painting."

Mrs. Mary Steele Mackaye,
"Reminiscences of Delaforce."

Rev. Francis B. Hornbrooke,
Browning's "Pompilia."

Fräulein Hermine Stuiven,
"Goethe," a course of three lectures.

Rev. Alfred A. Wright, D.D.,
"Attending"; "The Fine Art of Seeing Things."

Mrs. Anna Baright Curry,
"The Story of the Passion"; Homer's "Iliad"; "The Psalms"; "Parsifal" (Wagner); Shelley's "Prometheus Unbound"; "Idylls of the King" (Tennyson); a course of six lecture-readings; Guinevere.

Helen A. Clarke, Editor of "Poet Lore,"
"Browning."

Hezekiah Butterworth,
"Reminiscences of Longfellow."

Ernst Perabo, Pianist,
"Musical Expression," recital.

Charles S. Abbe,
"Actors of the Past," with Illustrative Drawings.

Mrs. Marion Craig Wentworth,
"The Sunken Bell" (Hauptmann).

Mrs. Erving Winslow,
"Peg Woffington."

Henry Wood,
"The Art of Thinking."

John J. Enneking, Artist, Pupil of Bonnat, etc.,
Conferences and talks on art.

Ellen Terry,
Miscellaneous readings.

Hamilton Coleman, former member of Richard Mansfield's Company (now Manager of Princess Theatre, Chicago),
Cyrano de Bergerac (Rostand).

Denis A. McCarthy,
Readings from his poems: "Voices from Erin," etc.

Sam Walter Foss,
Readings from his own poems.

Nixon Waterman,
Readings from his own poems.

Mrs. Marianna F. McCann,
Fairy story program.

Dr. Alfred Hennequin,
"The Place of the Drama among the Fine Arts."

Prof. John Duxbury,
"The Book of Job."

Lecturers and Readers — continued

Charles Williams, A.B.,
"Enoch Arden" (Tennyson); "The Crisis" (Churchill).

Wellington A. Putnam,
"Herod" (Stephen Phillips).

Edward Abner Thompson, A.B.,
Concert recitals.

Carolyn S. Foye,
"A Midsummer Night's Dream" (Shakespeare).

Edith M. Smaill,
Lecture recital, "Habitaute" (Dr. W. H. Drummond).

Jessie M. Jepson, A.B.,
"Captain January" (Laura E. Richards); Impersonation.

Mrs. Josephine Etter Holmes,
"The Little Minister" (Barrie); Enoch Arden (Tennyson).

RECITALS AND LECTURES

Oct. 13 — Recital of Song and Poetry, Mr. Edward Abner Thompson.

Oct. 14 — Lecture, "The Philosophy of Goethe's 'Faust,'" Dr. Alfred Hennequin.

Oct. 20, 23, 27 — Recitals, Miscellaneous programs.

Nov. 3, 5, 10, 17 — Recitals, Miscellaneous programs.

Nov. 19 — Lecture, "The Passion Play at Oberammergau," Rev. Dillon Bronson, Ph. D.

Dec. 1 — Founders' Day Celebration.

Dec. 3 — Recital, Miscellaneous program.

Dec. 8 — Recital, "The Dawn of a To-morrow" (Frances Hodgson Burnett), an original arrangement, Miss Bertha Everett Morgan.

Dec. 10 — Recital, Christmas Stories.

Dec. 15 — Recital, "Interviewed" (Roi Cooper Megrue), Impersonation, Miss Roberta A. Marshall.

Dec. 17 — Recital, Miscellaneous program.

Jan. 5 — Recital, Miscellaneous program.

Jan. 7 — Lecture, "Gothic Architecture as Related to English Life in the 14th Century," Mr. W. Frederic Berry.

Jan. 10 — Lecture, "Manners and Society," Mrs. Kate Gannett Wells.

Jan. 12 — Recital, Miscellaneous program.

Jan. 14 — Recital, Dramatic Studies from "The Servant in the House" (Charles Rann Kennedy).

Jan. 19 — Recital, Miscellaneous program.

Jan. 20 — Lecture, "Sheridan and the English Drama of the 18th Century," Dr. Alfred Hennequin.

Jan. 21 — Recital, Miscellaneous program.

Jan. 26 — Debate, "Votes for Women," Students.

Jan. 28 — Recital, Scenes from "Pippa Passes" (Robert Browning).

Feb. 4 — Lecture, "Chaucer and His Times," Miss Emma L. Huse.

Feb. 9 — Recital, Dramatic Studies from "As You Like It" (Shakespeare).

Feb. 11 — Recital, Stories of the Operas.

Feb. 16 — Recital from works of Charles Dickens.

Feb. 18 — Recital, "Carlotta's Intended" (Ruth McEnery Stuart), Miss Adelaide Moffitt.

Feb. 23 — Recital, Dramatic.

Feb. 25 — Recital, Miscellaneous program.

Mar. 2 — Recital from works of Mark Twain and Bret Harte.

Mar. 9 — Recital, Dramatic Rehearsal of Scenes from "Pippa Passes."

Mar. 11 — Recital, Miscellaneous program.

Mar. 16 — Recital from works of Sam Walter Foss, "In Memoriam."

Mar. 17 — Recital, Southern Club.

Mar. 18 — Recital, Miscellaneous program.

Mar. 23 — Recital, Dramatic.

Mar. 25 — Recital, Shakespearean, Mr. J. Woodman Babbitt.

Recitals and Lectures — continued

Mar. 29 — Recital, Dramatic, "Miss Civilization," Miss Jessie Alberta Luther.

Mar. 30 — Lecture, "An Hour of Laughter," Mr. Jefferson L. Harbour.

Apr. 1 — Lecture, "How the Bible Came to Us," Miss Emma L. Huse.

Apr. 3 — Dramatic Production, "Pippa Passes" (Robert Browning), before the Boston Browning Society, Huntington Chambers.

Apr. 5 — Recital, Musical, Mr. John Orth and Pupils.

Apr. 6 — Recital, Dramatic, "The Fortune Hunter" (Winchell Smith), Miss Blanche Brin.

Apr. 8 — Recital, Narrative Poetry, First Year Class.

Apr. 15 — Recital, Miscellaneous program.

Apr. 20 — Recital, Stories of the Operas.

Apr. 22 — Recital, "The Sleeping Car" (William Dean Howells), Miss Florence May Stafford.

Apr. 22 — Recital, Stories Illustrating Life in the 14th Century in England, Second Year Special Class.

Apr. 25 — Lecture, "Forms of Art," Dr. Curry.

Apr. 25 — Recital, Irish Folk Lore, Miss Nellie Chase.

Apr. 26 — Recital, Short Stories, Miss Ethel McKean, and Miss Nina Oschman.

Apr. 27 — Recital, Dramatic, "Beau Brummel" (Clyde Fitch), Mr. Herman Freenger.

Apr. 28 — Recital, "The Spanish Student" (Henry Wadsworth Longfellow), Miss Florence L. Eaton.

Apr. 29 — Recital, "The Nonne Prestes Tale" (Chaucer), First Year Class.

May 1 — Lecture, "Great Advances and Recessions in Art," Dr. Curry.

May 1 — Recital and Chaucer Tea, "The Knightes Tale" (Chaucer), Third Year Class.

May 2 — Lecture, "The True and False Classic in Art," Dr. Curry.

May 3 — Recital, Indian Life and Folk Lore, Miss Bula Benton Edmondson.

May 4 — Dramatic Production, "The New York Idea" (Langdon Mitchell), the Irving Dramatic Club, in Union Hall.

May 5 — Annual Banquet of the Alumni Association.

May 6 — Recital, Bible Reading.

May 8 — Lecture, "Forgotten Masters upon Whom Modern Art is Founded," Dr. Curry.

May 8 — Recital, "The Clerkes Tale" (Chaucer), Second Year Class.

May 9 — Lecture, "Early Awakening of the 19th Century," Dr. Curry.

May 9 — Recital, Senior Class, Jacob Sleeper Hall.

May 11 — Recital, Senior program and graduating exercises, Jacob Sleeper Hall.

May 11 — Reception of the Trustees and Teachers to the graduates, students, and friends of the Institution.

May 12 — Lecture, "Latest Movements and Present Conditions in Art," Dr. Curry.

May 12 — Annual Meeting of the Alumni Association, Hotel Vendome.

STUDENTS, 1910-1911

SPECIAL AND SUMMER STUDENTS

POSTGRADUATE YEAR

Helet Brown, Belfast, Me.
Teresa de la Tour Herrick, Baltimore,
Md.
Emma L. Huse, Somerville.
Harryett Bean Kempton, Roxbury.
Mary Elizabeth Koontz, Wheeling,
W. Va.
Edith Winifred Moses, St. Louis, Mo.
Alice Dean Spalding, Lowell.
Anne Rothwell Stewart, Baltimore,
Md.
Martea Gould Powell, Canon City,
Colo.
Grace E. Pierce, Indianapolis, Ind.
Clarinda B. Williams (A. B., Winches-
ter Normal Coll.), Winchester,
Tenn.

SENIOR YEAR

Wilbur Arthur, New Orleans, La.
Aimeé Ethel Bealer, Jamestown, N.Y.
William Frederic Berry, Boston.
Caroline Broadwell, Franklin, Tenn.
Addie Hazel Brockway, Arapaho,
Okla.
Florence M. Cook, So. Weymouth.
Walter Howard Crawford, Nashville,
Tenn.
Anna Florence Deery, Swampscott.
Lewis Dwight Fallis (A. B., Univ. of
Wash.), Puyallup, Wash.
Miriam Davenport Gow, Medford.
Charles Sheldon Holcomb (B. S.,
Mass. Agricultural Coll.), Tariff-
ville, Conn.
Jessie Alberta Luther, So. Boston.

Roberta Arnell Marshall, Lewes, Del.
Sybil Snell, Plymouth, N. C.

SENIOR YEAR SPECIALS

Julia R. Beach, Milford, Conn.
Blanche Brin, Dallas, Tex.
Nellie Chase, Rapid City, S. D.
Flossie Sides Christian, Enid, Okla.
Mary Edna David, Dillon, S. C.
Du Bois Elder, Alden Bridge, La.
Laurie Johnson, Indianapolis, Ind.
Sarah Peck Hines, Faison, N. C.
Mary Claire Keeley, Hudson, Wis.
Ossie Jean McCord, Jackson, Ga.
Leila Waddell McDonald, Paris, Tex.
Lalla McIntosh, Collins, Miss.
Rachel Landis Rains, Chattanooga,
Tenn.

Clara Gayle Thornhill, Paris, Tex.
James Johnston Williams, Waycross,
Ga.

MIDDLE YEAR

Ethel Ault (M. E. L., Centenary Coll.),
Pikeville, Tenn.
Ruby, Theresa Carter, Torrington,
Conn.
Lydia Malissa Dunn, Abbeville, Ala.
Florence L. Eaton, Oxford, Me.
Violet Ffrench, W. Roxbury.
George Herman Frenger, Clarksville,
O.
Mary Cecilia Gleason, Albany, N. Y.
Jessie Wheaton Luther, Newton.
Florence Linwood Preble, Charles-
ton.

Students, 1910-1911 — continued

Bessie Irene Sprinkle, Weaverville,
N. C.
Ann Puryear Wright (B. L., Ward
Seminary), Gallatin, Tenn.

MIDDLE YEAR SPECIALS

Octa Laurie Bassett, Washington,
D. C.
Sibyl Edna Bearce, Leominster.
Frances Sue Bryant, Whitewright,
Tex.
Donna Alice Cope, Cleveland, O.
Bula Benton Edmondson, Maysville,
Ark.
Harry Lancel Hartford, No. Berwick,
Me.
Walter Kunce, Portland, Ind.
Mary Helen Mannix, Plattsburg, N.Y.
Elsie May McKean, Mulberry Grove,
Ill.
Amelia Martin, Ravenswood, W. Va.
Laura Adelaide Moffitt, Quakerstown,
Pa.
Texora C. Nash, Greenville, Tex.
Nina Oschman, Stillwater, Okla.
Violet Warren Pierson, Washington,
D. C.
Grace Norman Randall, Washington,
D. C.
Vera Stockard, Providence, R. I.
May Stafford, Paintsville, Ky.

FIRST YEAR

Aver Vira Lavon Allen, Camden, Me.
Alice Philip Baker, Providence, R. I.
Hazel May Campbell, Chelsea.
Ella Frances Chapman, Franklin,
N. H.
Edna May Crothers, Jamestown,
N. Y.
Rebecca Waddell Cushman, Arden,
N. C.
Kathleen Dickenson, Castlewood, Va.
Hazel Marion Field, Stoughton.

Katharine Fonseca, Dorchester.
Susan Floyd Fort, Americus, Ga.
Isabel Christina Golding, Ingersoll,
Ont.

Cherry Head, Brookline.
Marguerite Hille, Milwaukee, Wis.
Eleanor Avelina Innes, Boston.
Gertrude Valentine Isaacson, Dor-
chester.
Hortense Jacobs, Providence, R. I.
Elizabeth Jordan, Newbern, Va.
David Levitz, New York, N. Y.
Victor E. Marshall, Roxbury.
Gladys Irene Patrick, Lawrence.
Helen Elizabeth Peters, Lake Charles,
La.

Frances Goodridge Stocker, Swamp-
scott.
Susie Stokes, Reidsville, N. C.
Eva Grace Thyng, Passumpsic, Vt.
Eleanor Widger, Brookline.
Joseph Granville Wilkins, Haddon
Heights, N. J.

Rev. Preston DeWitt Woodall, Zebu-
lon, Ga.

FIRST YEAR SPECIALS

Francis Spalding Crane, Baltimore,
Md.
Margaret Madeleine Crowe, Dor-
chester.
Bert Davis, Barberton, O.
Josephine Dumas, Grande Anse, N.B.
Florence Martha Fassett, Cleveland,
O.
Harry Forrest Haas, Sherman, Tex.
Alice Matilda Miller, Tiffin, O.
Hattie Florence Mitchell (B. A., Kan-
sas Univ.), Neodesha, Kan.
Guy Brooks Muchmore (A. B., South-
western Coll.), Winfield, Kan.
Eva A. Pulse, Lynchburg, O.
Ella Marie Reynolds, Middletown, O.
Mary Lee Trigg, Blocton, Ala.

Students, 1910-1911 — continued

SUMMER AND SPECIAL STUDENTS

Annie Harriet Allen (A. B., Univ. of Cal.), Berkeley, Cal.
Jane Rhoades Ament, Chicago, Ill.
William Charles Archibald, Boston.
Louise Arbogast, Asheville, N. C.
Nellie Edgeworth Autrey, Molena, Ga.
Esther Frances Bacon, Brookline.
Adanois Bailey, Upper Montclair,
 N. J.
Paul Victor Barker, Newton Centre.
Rev. John Henry Blackburn, New-
 port, N. H.
Sue Ellen Blake (A. B., Normal Coll.,
 Due West, S. C.), Due West, S. C.
Henrietta Celia Brazeau, Pawtucket,
 R. I.
Wilbur Jackson Brewer, Whiteland,
 Ind.
Ira Ernest Bridges, Greenville, S. C.
Ruth Helen Brierly, Easthampton.
Mabel A. Brittain, Montreal, Can.
Hattie D. Brockhouse, Brookline.
Julia Ethel Brown, Asheville, N. C.
Rev. G. Wolcott Brooks, Dorchester
 Centre.
Edith Brown (M. S., Univ. of Cal.),
 Gazelle, Cal.
Rev. William Albert Brown (Ph. M.,
 Franklin Coll.), Revere.
Rev. Joseph Fletcher Chapman, Little
 Britain, Ont.
Charles Daniel Conti, Somerville.
Mildred Courtenay, Asheville, N. C.
John Walter Crowley, Dorchester.
Miriam Wills Crowley, Dorchester.
Alice Barnard Diaz, Belmont.
Metus Troy Dickinson (A. M., Trinity
 Coll.), Goldsboro, N. C.
Lilian Faith Dobbie, Niagara Falls,
 Can.
Ada Blanche Dorr, Woburn.
Rev. Glenn Weimer Douglass, W.
 Berkshire, Vt.

Rev. Chester Arthur Drummond,
 Somerville.
Marguerita Duncan Elliott, Nan-
 tucket.
Dorothy Watson Ellis, Hamburg, Ark.
Rev. Clarendon W. Ervin (A. B.,
 Davidson Coll.), Concord, N. C.
Rev. Fred M. Estes, Woburn.
Gladys Laura Farrar, Vittorier, Can.
Rev. H. Felton, Sandwich.
Charles Ferry, Bridgeport, Conn.
Henry J. Foley, Roxbury.
Rev. Uri Morris Fox, Rochester,
 Mich.
Louise Louthern Gause, Ft. Worth,
 Tex.
Julia Emma Gettemy (B. L., Michi-
 gan), Moline, Ill.
Franklin Leonard Gilson (Ph. B., Up-
 per Iowa Univ.), Winfield, Kan.
Elizabeth E. Glenn, Asheville, N. C.
Adella R. Goodrich, Nashua, N. H.
Augusta Goodwin, Lynn.
Evelyn Goodwin, El Dorado, Ark.
Margaret Gulesian, Boston.
Eleanor Haber, San Francisco, Cal.
Naoma Madge Hale (L.I., Shoemaker
 Coll.), Clinchport, Va.
Rev. Samuel Oscar Hall, Tazewell,
 Va.
W. J. Hanley, Midland, Ont.
Lois Hardy, Senoia, Ga.
Virginia Lawton Harper, Lyndhurst,
 S. C.
Louis Hartman, Haverhill.
Harry Linwood Hartwell (B. A., Bos-
 ton Univ.; B. D., Yale Univ.),
 Bonne Terre, Mo.
Mabel C. Harwood, Everett.
Isabella Hinds Hassall, Chestnut Hill.
James Augustine Hatton (LL.B., Bos-
 ton Univ.), Charlestown.
Flora Marie Haviland, Weymouth.
Fanny Hogan, Conway, Ark.

Students, 1910-1911 — continued

Frances Heywood Howard, Savannah, Ga.
Stanley Edwin Howard (A. B., Bates Coll.), Springfield.
Martha A. Hudson (A. B., Salem Coll.), Smithfield, N. C.
Grace Hutchins, Boston.
Rev. William W. Iliffe, Brookline.
Rev. Berton L. Jennings (A. B., and S. T. B., Boston Univ.), Somerville.
Rev. Adrian T. June, Everett.
Pearl Blanche Johnson (A. B., Winthrop Coll.), North, S. C.
Edwin Mansfield Johnson, New York, N. Y.
Leo Sidney Jolles, Roxbury.
Hallie Jo Jared, Cookeville, Tenn.
Eliza Kellas, Cambridge.
Mae Miranda Keyser (B. A., Univ. of Iowa), Marengo, Ia.
Rev. George Perkins Knapp (A. B., Harvard), Harpoot, Turkey.
Irene Mae LaBonte, Boston.
Mary Stuart LaGrone (B.O., Labanon Coll.), Foreman, Ark.
Chester Richard Lambert, Roxbury.
Florine Lamson, Cambridge.
Esther Isabella Leary, Brockton.
Pearle Ault LeCompte (B. O., Pierce City Baptist Coll.), Pierce City, Mo.
Winifred Virginia LeMonn, Brighton.
Rev. Jonathan Snow Lewis, Newton Centre.
Margaret Linn, Asheville, N. C.
Grace Kellock MacLennan, Dorchester.
Myron Manly, So. Framingham.
Elsie Martin, Chelsea.
Rev. George Martin (B. A., Yale Univ.; D. D., Wabash and Park Coll.), Lexington.
Ruth Martin, Chelsea.
Jean Campbell Maynard, Boston.
Bertha Pierce Milliken, Brookline.
Amy Hazel Mills, Brookline.
Maud F. Mitchell, Littleton.
Miss Mitchell, Boston.
Mary Moore, Carrollton, Ill.
Helen Benn Morse (A. B., Wellesley Coll.), Dorchester Centre.
Anna Constance Malonie, Pawtucket, R. I.
Myrtienna Elizabeth Morse, So. Framingham.
Ellen Elizabeth Moynihan, Worcester.
Rev. Finlay H. McIntosh, Sydney, N. S.
Jessie Belle Millsapps, Houston, Tex.
Alice Mitchell (B. L., Grenada Coll.), Asheville, N. C.
Pauline Moore, Asheville, N. C.
Rhoda Nunnally, Monroe, Ga.
Ida Raphael Nussbaum, Houston, Tex.
Florence Hazel Oliver, Maynard.
Gertrude O. Oppenheim, Cambridge.
Raphaela Ottiano, East Boston.
Nell Frances Page, Poteau, Okla.
Alexandra S. de Palkowska, New York, N. Y.
John J. Pew, Gloucester.
Ada A. Phillips, Roxbury.
Margaret F. Phillips, Brownwood, Tex.
Clara B. Pingree, Topsfield.
Rev. Frederic Seely Porter (B. D., Rochester), St. John, N. B.
Agnez J. Pyle (B. L., Ohio Wesleyan Univ.), McConnelsville, O.
Elizabeth Ramsey, Asheville, N. C.
Rev. Ildephons Rapp (A. B., St. Joseph's Coll.), Collegeville, Ind.
Cara S. Redwood, Houston, Tex.
John Edward Rice (B. Sc., Boston Univ.), Marlboro.
Charles Richardson, Washington, D. C.

Students, 1910-1911 — continued

Rev. Clarence V. T. Richeson, Cambridge.
Benjamin S. Richmond, Chelsea.
Gertrude Robart, Allston.
Annie Munro Robertson, Hemmingford, Que.
Ella Frances Roos, Cambridge.
Emma L. Russell, Waveland, Ind.
James Sarkesian, Somerville.
Effye Chandler Saunders, Concord.
Rosalie Sybil Sellek, Cambridge.
Lucile Shannon (B. L., Tenn. Fem. Coll.), Franklin, Tenn.
Bertie Kate Shipley, Athens, Tenn.
Ruth A. Simpson, Va. Beach, Va.
Lilian Marchant Skinner (B. A., Smith Coll.; M. A., Univ. of Pa.), Westfield, N. Y.
Gertrude Small, Dorchester.
Cecile Clyde Smart, La Grange, Maine.
Alice Belle Smith, San Marcos, Tex.
Louis Francis Smith, Boston.
Loula Lyle Smith, Somerville.
Beulah Ruth Smith, Greenville, S. C.
Helen Solomon, St. Louis, Mo.
Alice M. Stern, Milwaukee, Wis.
Esther Verena Sutton, Cambridge.
John P. Sylvia, Boston.

Arthur A. Talbot, Boston.
Mary Templeton, Lathrop, Mich.
Thomas C. Thacher, Boston.
Rev. W. Gardner Thrall, Chicago, Ill.
Martha Moore Tomlinson (A. B., Martin Coll.), Culleoka, Tenn.
Dorinda Winifred Tufts, Somerville.
Rev. Morris Howland Turk (A. B., Ph. D., Boston Univ.), Natick.
Emma Frances Van Allen, Troy, N. Y.
Rev. Robert W. Van Kirk, West Newton.
Emma Vaughan, Little Rock, Ark.
Ruth Elizabeth Veid, Florence, Ala.
Edna Marie Wahle, Boston.
Rev. John D. Waldron, Needham.
Evelyn Metcalf Walmsley (B. A., Wellesley Coll.), Wellesley.
Lynwood Waters, Atlanta, Ga.
Ethel Leone Weymouth, Brighton.
Henrietta Myrl Wheeler, St. Paul, Minn.
Laura Mabel Willey, Waltham.
Ethel Myrtle Wilson, Groveton, N. H.
Edith C. Woelfle, Jamaica Plain.
Rev. Philip W. Yarrow (A. B., Princeton), Chicago, Ill.

HISTORY AND METHODS

MANY attempts have been made to establish on a scientific basis a permanent professional School of Speaking. At its foundation in 1873 Boston University organized as one of its departments a School of Oratory. In 1879 that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on its work in connection with the post-graduate work of the "School of All Sciences."

Special classes steadily increased in numbers and interest, until the trustees permitted Dr. Curry, then Snow Professor of Oratory, to organize them into what has grown into the School of Expression. In 1884, with the co-operation of literary men and educators, the School was established as an independent corporation.

The founders aimed to secure the adoption of adequate methods for the development of expression, for the establishment of high standards in such work, for the elimination of commercial elements, and also to secure funds for endowment and for suitable buildings.

The School has maintained high ideals and has established sane methods of improving speech and of harmoniously developing voice, body, and mind in the perfection of oral speech. Investigations fostered by the School have brought about important discoveries, and the methods adopted have advanced vocal and other forms of training, and it is now recognized as the "fountainhead of right work in this department of education." The Courses of the School are arranged to meet fundamental needs. Methods of imitation, of mechanical analysis, of studies which result only in the acquisition and accumulation of facts, contrary to the ideals of the best modern education, are avoided. The methods chosen counteract the effects of repression, develop creative power, stimulate endeavor, and offer a well-balanced scientific training either for professional work or for harmonizing and perfecting the personality.

The School of Expression is founded upon the principle that the growth and development of the mind depend not only upon receiving right impressions, but equally upon giving them ex-

History and Methods — continued

pression. The fundamental law of the School is that impression must precede and determine expression. The School aims to supply a common lack in modern methods of education; takes its pupils as it finds them, and does for each and for all whatever is necessary to call forth the innate powers.

Students are made familiar with what master minds have expressed or recorded in literature, painting, and sculpture, and are brought into contact with the fullest artistic interpretations of life in such a way as to awaken their own best powers. Literature and art are studied as aspects of expression, and all expression is regarded as primarily centering in the natural languages. Students are required to express themselves in many ways, to converse, to tell stories, to read aloud, to write, to speak, to act, to recite, to dramatize good authors, to give monologues, to abridge the masterpieces of fiction, and to give dramatic impersonations.

Sir Henry Irving gave a reading in 1888 for the benefit of the School, the receipts of which constituted the nucleus of an endowment. Later Prof. Alexander Melville Bell added to this fund.

The purpose of the School is to emphasize the spoken word and to counteract the over-emphasis of the written word. Some of its characteristics are:

1. The harmonious development of the individual.
2. The bringing of students into such contact with nature, literature, and art as will stimulate spontaneous activity.
3. The awakening of imagination, feeling, and creative power, the stimulation of the student's own ideals, tested in the sphere of expression and directed to practical ends.
4. The development of the student's consciousness of his possibilities and the establishment of confidence in his best instincts.
5. The harmonizing of thought, emotion, and will, the co-ordination of all human activities, and the evolution of efficient personality for establishing self-forgetfulness.
6. The tracing of faults of speaking, or of stammering, of stuttering, or of impediments of speech, to their causes and the elimination of these causes by training.
7. The treatment of mannerisms as automatic movements, and their correction by establishing thinking.
8. The development of naturalness and efficiency through self-study, sympathetic identification, and assimilation.
9. Consciousness of form awakened in one's expression and made a means of interpreting and appreciating literature, art, and life.

History and Methods — continued

10. Literature studied as a "real interpretation of life," for the fuller appreciation of the possibilities of human nature and experience.
11. The principles underlying manual and motor training applied to securing the individual's command of voice and body as expressive tools or agents of his being.
12. The modulations of the voice and actions of the body developed by accentuating mental actions through expression.
13. The application of scientific methods to the development of voice, involving the curing of sore throat and the correcting of other defects caused by misuse of the voice by teachers, preachers, and speakers.
14. Expressive actions of the body and modulations of the voice used scientifically as means of motor training.
15. The art of entertaining as a mode of expression.
16. Culture gained from contact with universal ideals as embodied in art and in literature.
17. Adequate vocal technique. The student is grounded in fundamental principles and is given opportunity for direct practice.
18. The private home system of caring for students will afford right influences in the home life.
19. Public recitals, receptions, and social advantages of the School as a special feature of its life.

The methods of the School of Expression were well summarized by Dr. Lyman Abbott in his review of two books by Dr. Curry:

GROUND-PRINCIPLE OF THE SCHOOL

"Too much stress can hardly be laid on the author's ground-principle, that where a method aims to regulate the modulations of the voice by rules, inconsistencies and lack of organic coherence begin to take the place of that sense of life which lies at the heart of every true product of art. On the contrary, where vocal expression is studied as a manifestation of the process of thinking, there results the true energy of the student's powers and the more natural unity of the complex elements of his expression."

PERPETUATING NOBLE IDEALS

Dr. Shailer Mathews, Dean in the University of Chicago, in an article in "*The World To-day*" for February, 1908, says:

"[The] School of Expression is the center of noble ideals, not only for the public speaker but also for literature and education itself. . . . [Its] training is fundamentally one looking toward the liberation of the self from the restrictions set by self-consciousness, whether of soul or muscle, and the training of the body to express accurately the spiritual experience. . . . There could be no better appropriation of funds than to endow generously the school that will perpetuate these ideals."

COURSES OF STUDY

THE regular and special courses of each year are divided into groups (see Horarium, pages 24 and 25). Students may elect additional courses when their acquirements permit.

As is customary in colleges and universities, certain courses are given in alternate years. A few are given only once in three years.

The following courses are arranged in their logical order.

GROWTH AND DEVELOPMENT

Growth presupposes established natural conditions; and development, the co-ordination of man's purposes, with nature's conditions.

The technical courses for Voice, Body, and Mind are the means used in the School of Expression to establish nature; and practice upon the various forms of oral expression establishes these conditions in the use of the Speech Arts, thus preparing for the fullest development in creative activity.

I. VOCAL EXPRESSION

Vocal Expression centers in the study of thinking and its most direct revelations through modulations of voice and body. Attention, discrimination, and progression of ideas are developed. A natural method is adopted, first securing intensity of individual impressions, with the view of observing their effect upon voice and body. The rendering of the best literature is used as a means of revealing the student to the teacher and to himself. Each student is thus given a method of self-study and the direct use of his own creative powers.

First Year Courses: 1. Foundations of Expression. 2. Elements of Vocal Expression. 3. Logic of Vocal Expression.

Second Year Courses: 4. Imagination. 5. Assimilation and Dramatic Instinct. 6. Rhythm and Melody in Speech.

Third Year Courses: 7. Harmony of Expression. 8. Study of Selections. 9. Participation.

Fourth Year Courses: 10. Psychology of Vocal Expression. 11. Unity and Tone Color.

Courses of Study — continued

II. TRAINING OF THE VOICE

The method of developing the voice is not only technical but psychic, and consists in awakening the imagination, stimulating the feeling, and securing right actions of the mind. Simple problems in expression are associated with technical training.

The voice training is divided into two steps: (a) the securing of right tone production, and (b) the improvement of speech.*

(a) Development of Tone. First Year Courses: 1. Qualities of Tone. 2. Elements of Voice. Second Year Courses: 3. Principles of Vocal Training. 4. Emission of Voice. 5. Agility of Voice. Third Year Courses: 6. Flexibility of Voice. 7. Resonance.

(b) Development of Speech. During the First and Second Years: 1. Phonology. 2. Pronunciation. 3. Visible Speech.

III. TRAINING OF THE BODY

The School offers two courses for the development of the physical organism: (a) the *Organic*, which aims to secure proportion and normal adjustment of all parts of the body; (b) the *Harmonic*, which prepares the body for expression.

The first method stimulates growth; the second stimulates development and is primarily psychic.

(a) Organic Training. Courses: 1. Organic Gymnastics. 2. Educational Gymnastics. 3. Theory and Practice of Gymnastics. 4. Gymnastic Games. 5. Fencing. 6. Rhythmic Exercises or Fancy Steps.

(b) Harmonic Training. Courses: 1. Harmonic Gymnastics. 2. Elliptic Pantomime. 3. Grace and Power. 4. Co-operative Training.

IV. PANTOMIMIC EXPRESSION

The language values of the actions of the body are studied, elemental and expressive actions are stimulated and harmony secured in the motor areas of the brain, thus awakening Dramatic Instinct and bringing thought, feeling, and will into unity.

Courses: 1. Elementary Pantomime. 2. Manifestative Pantomime. 3. Representative Pantomime. 4. Characterization. 5. Gamuts of Pantomime. 6. Dramatic Action. 7. Pantomime of Musical Drama. 8. Unity in Action.

II

CREATIVE EXPRESSION

From the beginning creative work is required in conversations, discussions, problems, recitations, writing, and literary

* Methods of developing tone are based upon those of François Lamperti, and are adapted to the voice in speaking. The work in articulation and speech is founded upon Bell's Visible Speech.

Courses of Study — continued

or dramatic interpretations. Various practical modes of expression for awakening spontaneous energy are associated with all courses.

V. CONVERSATIONS

Students are encouraged to talk on ordinary topics, on incidents in their own lives, on subjects in which they are interested or about which they are reading. The life of the student is thus made manifest in everyday words, tones, and actions. (See also Speaking.)

Courses: 1. Story-telling. 2. The Beginnings of Literature. 3. Discussions. 4. Art Topics.

VI. PROBLEMS IN EXPRESSION

Short passages, sentences, or phrases, original and selected, are rendered by students to stimulate the creative actions of mind, body, and voice in natural unity.

Courses: 1. Problems in Reading. 2. Voice Problems. 3. Harmonic Problems. 4. Pantomimic Problems. 5. Dramatic Problems. 6. Problems in Speaking.

VII. APPRECIATION OR CRITICISM

Students, according to their advancement, meet several hours each week for rendering selections, addresses, stories, or scenes, written or chosen and prepared by themselves. In criticism the teachers endeavor first to discover the student's personal ideals and intentions, and, after indicating to them wherein they have succeeded or fallen short in attainment, to encourage them to further study along the line of a more adequate purpose.

1. JUNIOR CRITICISM. The criticism of the first year centers upon an endeavor to awaken the powers of the student, and to secure genuineness in thinking and simplicity in manner by co-ordinating logical instinct with spontaneity.

2. MIDDLE CRITICISM. Comparison of the student's actual attainments with his ideal. Gradual elevation of the student's ideal and comparison with race ideals in literature, dramatic art, and oratory.

3. SENIOR CRITICISM. Criticism of the lyric, epic, and dramatic spirit in monologue, impersonation, and histrionic expression. Necessity of suggestion. The creative instinct, co-ordination of inspiration and regulation. Unity in the different modes of expression.

4. POST-GRADUATE CRITICISM. (See Professional Courses.)

VIII. WRITTEN OR VERBAL EXPRESSION

Command of English is secured in accordance with the methods of the School of Expression by awakening the faculties before attempting to secure facility in expression. Expression proceeds from within outward.

1. THEMES. Short themes upon familiar literary or artistic topics. The student is urged to keep close to his own experience and work. Prin-

Courses of Study — continued

ciples of rhetoric practically applied. Nature and beauty of the English language practically established.

2. ENGLISH. Literary creation. The writing of stories, poems, and essays. The expression of thought, feeling, and imagination through words.

3. ENGLISH WORDS. The nature of words. Studies in etymology. Written exercises for the improvement of the student's vocabulary.

4. STYLE. Written and spoken style contrasted. The spirit of different authors shown. Individual peculiarities. General qualities of style. Laws of expression as applied to words.

III

LITERATURE AND ART

In addition to work for personal development (I-IV) and the creative work in conversations and renditions of literature (V-VIII) various phases of literature and art are studied as records of the ideals of the race. Such "criticisms of life" are studied in direct union with the student's artistic use of the natural languages.

IX. LITERATURE

Literature is studied in the School of Expression in two ways,—first, intensively, by vocal interpretation, discussions, conversations, and presentations of the best literature, in the criticism classes; second, by the methods pursued in the colleges of the present time. These methods complement each other and in the School of Expression are carried on simultaneously.

(a) Artistic or Creative Study of Literature

COURSES: 1. Lyrics and the Voice. 2. Forms of Poetry. 3. Vocal Interpretation of Literature. 4. Dramatic Thinking. 5. Metre. 6. Forms of Literature as Phases of Art. 7. Public Reading of the Bible. 8. Literature and Expression. 9. Monologue.

(b) Historical and Critical Study of Literature

1. THE LITERARY SPIRIT. Literature as a necessary manifestation of human nature. Primary aspects of literature, illustrated by selections made by the class.

2. GREAT PERIODS OF LITERATURE. Turning-points in English literature noted. Interpretation and rendering of selections from great authors.

3. ARTISTIC PROSE. History of prose. Oratory. History of Attic prose. Why artistic prose follows poetry. Vocal interpretation of the spirit of the English prose masters.

SCHOOL OF EXPRESSION HORARI

	Monday	Tuesday	Wednesday	
* FIRST YEAR REG				
9	Qualities of Voice	Story Telling		
10	Oral English, Foundations of Expression	Principles of Training		
11	Literature and Expression	Dramatic Thinking (Shakespeare)	HOME DAY	
12	Dramatic Rehearsal (Shakespeare)	English, Daily Themes		
† FIRST YEAR SPE				
9	Qualities of Voice	Story Telling	Criticism	
10	Oral English, Foundations of Expression	Principles of Training	Pantomimic Problems	
11	Literature and Expression	Dramatic Thinking (Shakespeare)	Harmonic Gymnastics	
12	Dramatic Rehearsal (Shakespeare)	Voice	Emission (Voice)	
† SECOND YEAR S				
9	Qualities of Voice	Voice	Story Telling	
10	Oral English, Foundations of Expression	Principles of Training	Pantomimic Problems	
11	Literature and Expression	Dramatic Thinking (Shakespeare)	Extemporaneous Speaking (Literature and Expression)	
12	Dramatic Rehearsal (Shakespeare)	English (Personal needs)	Elemental Praxis	
* SECOND (MIDDLE) YEA				
9	Speaking Recitation		Voice	
10			Dramatic Rehearsal (Shakespeare and Old Comedy)	
11	Imagination and Dramatic Instinct	HOME DAY	Elemental Praxis	
12	Literature and Expression		Rehearsal	
† THIRD YEAR S				
9	Dramatic Rehearsal (Modern Drama)	Lessons in Vocal Expression (Vocabulary of Delivery)	Shakespeare Studies	
10	Impersonation	Modern Drama	Platform Art (Original Arrangements)	
11	Imagination and Dramatic Instinct	Methods of Teaching	Voice (Chorus Singing)	
12	Resonance	Stage Art	Pantomimic Problems	
* THIRD YEAR REC				
9	Dramatic Rehearsal (Modern Drama)	Lessons in Vocal Expression (Vocabulary of Delivery)	Shakespeare Studies	
10	Impersonation	Modern Drama	Platform Art (Original Arrangements)	
11	Imagination and Dramatic Instinct	Methods of Teaching	Voice (Chorus Singing)	
12	Resonance	Stage Art	Pantomimic Problems	
† FOURTH YEAR CO				
9	Review and Methods of Voice	Stories from Literature	Voice (Special Drill)	
10	Methods in Foundations	Review and Methods of Training	Grace and Power	
11	Vocal Interpretation of Literature	Methods of Teaching or Platform Art (Practice)	Dramatic Rehearsal	
12	Platform Art, No. 2	Imagination and Dramatic Instinct	Literature and Expression	

* Regular Courses, \$150 per year.

† Special Elective Course

UM, 1911-1912, FIRST HALF-YEAR

Thursday	Friday	Saturday	
ULAR COURSE			
Voice Exercises Oral English (Foundations)	Harmonic Gymnastics Beginnings of Literature (Conversation)	Oral English (Classics) Extemporaneous Speaking	9 10
Pantomimic Problems	Dramatic Rehearsal (Farce)	Harmonic Gymnastics	11
Lecture	Recitation and Personality	Recital	12
EICIAL COURSE			
Oral English (Foundations) English	Narrative Poetry Browning	Oral English (Classics) Extemporaneous Speaking	9 10
Voice	Dramatic Rehearsal (Farce)	Harmonic Gymnastics	11
Lecture	Art of Shakespeare	Recital	12
EICIAL COURSE			
Harmonic Gymnastics Dramatic Instinct	Narrative Poetry Browning	Oral English (Classics) Principles of Voice (Mind and Voice) Reading	9 10
Dramatic Rehearsal	Dramatic Rehearsal (Farce)		11
Lecture	Voice	Recital	12
IR REGULAR COURSE			
Elliptic Pantomime Agility (Voice)	English (Rhetoric) Browning	Harmonic Gymnastics Principles of Voice (Mind and Voice)	9 10
Dramatic Rehearsal	Emission (Voice)	Oral English (Methods) (Lessons in Vocal Expression)	11
Lecture	Art of Shakespeare	Recital	12
EICIAL COURSE			
Elliptic Pantomime	Visible Speech	Life Sketches	9
Literary and Vocal Interpretation Unity and Action	Literature and Expression	Principles of Voice (Mind and Voice)	10
Lecture	Emission (Voice)	Oral English (Methods) (Lessons in Vocal Expression)	11
Elliptic Drill		Recital	12
ULAR COURSE			
Elliptic Pantomime		Life Sketches	9
Literary and Vocal Interpretation Unity and Action	HOME DAY	Principles of Voice (Mind and Voice)	10
Lecture		Oral English (Methods) (Lessons in Vocal Expression)	11
		Recital	12
URSE (ELECTIVE)			
Elliptic Pantomime	Visible Speech	Stage Art	9
Pantomimic Problems	Literature and Expression	Principles of Voice (Mind and Voice)	10
Unity and Action	Emission (Voice)	Oral English (Methods) (Lessons in Vocal Expression)	11
Lecture	Elliptic Drill	Recital	12

*, selected from Horarium, \$200 per year.

† Tuition, \$50.

Courses of Study — continued

(c) Additional Courses Combining Both Methods

1. PRIMARY LITERARY FORMS. The rendering of fables, allegories, lyrics, old ballads, stories.
2. NARRATIVE POETRY. Longfellow's "Tales of the Wayside Inn," Scott's "Lady of the Lake," Lowell's "Vision of Sir Launfal." The primary spirit of poetry and its interpretation through the voice.
3. LYRIC POETRY. Origin and nature. Importance of vocal rendering of lyrics. History of lyrics, with recitation of the best examples.
4. PERIODS OF SHAKESPEARE'S ART. Practical study and rendering of plays indicating Shakespeare's growth and mastery of dramatic form.
5. FORMS OF LITERATURE. Characteristics and forms of poetry and art with their causes. Selection and rendering of notable examples.
6. IDYLLS OF THE KING. Sources and legends. Tennyson's blank verse. Allegoric, dramatic, and narrative elements.
7. BROWNING. The short poems; the spirit, form, and peculiarities. Analyses, studies, essays, and renderings.
8. SHAKESPEAREAN COMEDY. (a) "Merchant of Venice," (b) "As You Like It," studied and special scenes interpreted.
9. SHAKESPEAREAN TRAGEDY. (a) "Macbeth," (b) "Hamlet." The Elizabethan stage. Dramatic presentations of Shakespeare as illustrated by the history of the stage productions of this play.
10. METRES. Metre as a form of rhythm. Character and meaning of different metres. The expressive use of metre by the great poets. (Metre is sometimes studied as a part of the advanced courses in Voice or Vocal Expression.)
11. HISTORY OF HUMOR. Conversations, recitations, discussions; topics taken from leading humorists. Influence of humor in history and the spirit of literature.

These are the leading courses, many of which are given every year, but others are frequently introduced as electives or as substitutes. The following are occasionally given:

Literature of the 18th Century, History of the Novel, Spiritual Movements among the 19th Century Poets, The Novel in the 19th Century, Forms of Poetry, Shorter Poems of Wordsworth, The Lyric Spirit of Shelley, Minor Poets of the 19th Century, "In Memoriam" and the Modern Spirit, The Short Story, Shakespeare's Histories, Shakespeare's "Henry IV," and his Interpretation of Life.

X. RELATION OF THE ARTS

The art spirit is considered in relation to expression, and each art as a record of expression is studied as revealing some special act of the human spirit. The courses of art-studies endeavor to guide students to an appreciation of painting, music, sculpture, architecture, and the various other arts. The laws governing the arts are studied and applied to speaking, acting, reading, and other aspects of vocal expression. The methods of studying art are peculiar to the School of Expression and constitute one of its important features. The work is given in regular courses, a special course each year,

Courses of Study — continued

Illustrated by the stereopticon, on some phase of art in picture galleries, studios, or the Art Museum. Courses are arranged so that students may have the benefit of different studies, lectures, and courses every year.

The following are among the courses of lectures on Art, illustrated by the stereopticon:

- I. HISTORY AND DEVELOPMENT OF ART. 1. Nature of Art.
2. Great Periods of Art. 3. Spirit of Greek Art. 4. Romanticism. 5. Realism. 6. Impressionism.

- II. FORMS OF ART. 1. History of Expression in Sculpture. 2. Composition in Painting. 3. Technical Struggles in Art. 4. The Art of Our Time.

- III. MASTERS OF EXPRESSION IN PAINTING. 1. Early Christian Art. 2. The Renaissance (1). 3. The Renaissance (2). 4. Albert Dürer. 5. Rembrandt. 6. Rubens, the Painter of Gesture.

- IV. ART OF OUR TIME. 1. The Landscape. 2. The Painting of Peasants. 3. Pre-Raphaelitism. 4. Summary of Art Movements. 5. American Art. 6. Tendencies in Art.

The following courses are conducted in informal lectures and criticisms, complemented by discussions with the students: Art and Literature; Study of Forms of Literature and Forms of Art — Relation of One to the Other. Art Movements. Necessity and Function of Art. How to Study Pictures.

IV

PHILOSOPHY OF EXPRESSION

The characteristics of expression in nature and in art are contrasted, and the differences between life movements and artistic representations studied in order to broaden the student's knowledge of himself, deepen his experience, and find his relation to his work.

1. PROVINCE OF EXPRESSION. Expression in nature and in man. Kinds of Expression. Contrast between fundamentals and accidentals, response of voice and body to mind in expression.

2. ELEMENTS OF EXPRESSION. In nature, life, and art.

3. PSYCHOLOGY IN RELATION TO EXPRESSION. Mental action in assimilation contrasted with that in imitation; the necessity of courage, spontaneity, life.

4. METHOD. Logic of reading and speaking. Study and practical application to speaking of the great essays on method.

5. HUMAN NATURE. Dramatic and artistic interpretations of man, philosophy of man and his perfection through training.

Courses of Study — continued

V

PERSONAL CULTURE

The School not only prepares students for specific professions but aims especially to develop true manhood and womanhood. The work of the institution has been recognized by its power to stimulate ideals, awaken aspirations, and quicken imagination and feeling.

Students attending primarily for culture can arrange courses of from one to twenty hours a week which will meet their needs. The courses especially recommended are those in Literature and English, in the training of the Voice and Body, in Conversations and the various courses and studies in Art. The lectures and literary interpretations are especially valuable in awakening required interest in and knowledge of art and literature.

Special courses for culture: 1. The Voice as a Social Factor. 2. Conversation as an Art. 3. The Art of Entertaining. 4. Grace in Everyday Life.

VI

SPIRITUAL CULTURE

Courses open to all the students irrespective of class. Among these are the following: 1. Chapel Talks — Bible. 2. Spiritual Ideals of the Poets. 3. Spiritual Ideals of Other Ages. 4. Spiritual Ideals of Our Time. 5. Expression and Life.

VII

PROFESSIONAL ATTAINMENT

Thorough training for harmonious development of mind, body, and voice is arranged for all students no matter what their profession. Many decide upon a profession too early and without understanding their possibilities. The School aims first to develop the mental and spiritual possibilities of the individual and then endeavors to secure a wise decision as to the life work.

After decision is made, and frequently parallel with the personal training (I-VI), students are arranged in classes according to their professional aims with reference to a specific vocation.

Courses in this department prepare graduates of colleges, universities, and professional schools, for the pulpit, the bar,

Courses of Study — continued

the platform, or the teacher's chair, for public reading or for the stage. Graduates of the School are filling prominent positions in all parts of the world and in all departments of life. Many of the ablest professional men and women, even after attaining success, have taken courses at the School. Ninety per cent of the students are preparing for professional life, and of these the entire percentage from the class of 1910 found employment.

I. TEACHERS

(a) Teachers of Vocal Expression and Speaking

Courses: 1. Principles of Education. 2. Methods of Teaching Vocal Expression. 3. Methods of Teaching Voice. 4. Review of Fundamentals. 5. History of Elocution. (See Horarium, pages 24 and 25.)

(b) Teachers of Literature and English

Courses: 1. Study of literature by contact with the author in practical rendering and by collateral reading courses rather than by mere analysis. 2. Relation of Literature to Vocal Expression. 3. Rhetoric and English necessary to meet the needs of students. 4. Vocal Interpretation of Literature.

Teachers acquire not merely a knowledge of the language and data regarding writers, but literary instinct and imaginative insight.

(c) Teachers of Public Schools

Training of the voice to secure ease, health, and effectiveness. Development of the pleasanter qualities of voice. Studies of human nature. Naturalness in reading and expression. Articulation. Function of vocal expression in education.

Courses: 1. Voice. 2. Harmonic Gymnastics. 3. Vocal Expression. 4. Studies of Human Nature (Dramatic). 5. Courses for naturalness in speaking and reading. 6. Methods of teaching reading adapted to grade work. 7. Programs of exercises and practical problems for Voice, Body, and Mind, adapted to the needs of primary, grammar, and high school grades.

(d) Teachers of Physical Gymnastics

DEPARTMENT OF PHYSICAL CULTURE

Eliza Josephine Harwood, Instructor. (See Special Organic Training Circular.)

A Special Teachers' Course in the (a) Theory and Practice of Gymnastics, embracing Lectures upon General and Special Kinesiology, enabling students to become familiar with the laws and principles which underlie all Organic Training; (b) Methods of Teaching, Supervising, and Organizing; (c) A comparative study of Other Systems; (d) Corrective Exercises for general use in the schoolroom; (e) Games and Plays; (f) Dancing, *Aesthetic*, both the theory and practice.

Elective Courses: (a) Fencing; (b) Dancing, both social and *aesthetic*.

Courses of Study — continued

II. PUBLIC READERS

"The Art of the Platform," including Public Reading, Impersonations, and all forms of Vocal Interpretation of Literature, demands even greater self-control, more imagination, and a broader culture than Dramatic Stage Art, because it depends not upon scenery or stage accessories for effect, but upon that control of self which produces suggestive modulations of Voice and Body, and skill in accentuating all the expressive values of language. The transitions of character and of passion, the delicate and varied intimations of the creative imagination, call for the finest technical skill. The reader or lecturer occupies the center of attention and must be able to awaken and sustain interest by the simplest means.

Courses: 1. Public Reading as a Fine Art. 2. Vocal Interpretation of Literature. 3. Story-telling in all its forms, from simple after-dinner stories to Dramatic and Epic Narration. 4. The Monologue. 5. Life or Vaudeville Sketches. 6. Impersonation or the Platform Interpretation of the Drama.

Formal and informal recitals, affording practical platform experience with audiences, are given weekly throughout the year, and students are also allowed to conduct entertainments in and around Boston. Special public recitals during April and May.

Students with marked ability for the platform may take this course in two years. (See Terms, page 38.)

III. DRAMATIC ARTISTS

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality of the student unfolded. Modes of pantomimic action, the command of voice modulations, and the ability to enlarge and extend these at will, are so developed as to render the lines with intelligence and passion and to develop power in characterization.

Dramatic rehearsals, burlesque, farce, melodrama, comedy, and tragedy are given regularly throughout the year. Courses are given in dramatic action and characterization and the principles of stage business.

Courses: 1. Dramatic Thinking. 2. Dramatic Rehearsal. 3. Stage Business. 4. Forms of the Drama. 5. Characterization. 6. Modern Drama. 7. Old Comedies. 8. Poetic Drama. 9. Life Studies. 10. Histrionic Expression. 11. Dramatic Construction. 12. Stage Art.

Candidates for the Dramatic Diploma are expected to include the Special Summer Dramatic Term in their regular course. (See March number of "Expression," page 3.)

IV. WRITERS

The courses in the School of Expression have been the means of unfolding the creative energies and of developing individuality in style of able writers. Dramatic courses are as helpful to writers of plays as to actors. Style in writing is developed by systematic and progressive stimuli. Laws

Courses of Study — continued

of writing are deduced from a study of the universal principles of art and are applied to the writing of themes. Rules of rhetoric and grammar related to universal laws are thus relieved of their mechanical tendencies.

V. PUBLIC SPEAKERS

Practical courses to develop the power to think when upon the feet and to secure a vocabulary of delivery as well as of words. The student receives practical exercises and studies to awaken a true ideal of oratory. These develop mental power and grasp, logical method, and control of feeling, as well as of voice and of body. Laws of expression applied to oratory and style in delivery.

Courses: 1. Conversations. 2. Extemporaneous Speaking. 3. Story-telling. 4. Discussions. 5. Debates. 6. Oratory. 7. Voice. 8. Platform Art.

(a) Preachers

The development of the preacher is a peculiarly difficult problem of education. Mere knowledge will not do the work. Mind, voice, and body must be thoroughly trained and brought into unity; imagination and feeling must be awakened and spiritual powers realized.

9. Naturalness established to correct mannerisms. 10. Bible Reading.
11. Literary Interpretation of Poetry.

Special classes and work are arranged in both the summer and winter terms. (See Special Circular.)

(b) Lawyers

Lawyers have found the courses in the School of Expression of great advantage, and several courses on Saturday afternoons and on certain evenings during the week are arranged for members of the legal profession.

Courses: 1. Extemporaneous Speaking. 2. Voice. 3. Discussions. 4. Methods of Orators. 5. Art of Speaking. 6. Argumentation and Debate. 7. Oratoric Style.

(c) Lecturers

Those preparing to become lyceum lecturers and entertainers are recommended to take the courses for Public Speaking and Dramatic Expression. Special courses are adapted to individual needs.

VIII

SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with different diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject, when needed, is given by the teachers to suit, as far as

Courses of Study — continued

possible, the convenience of students. Many persons now filling high positions were thus started in their preparation by the School.

I. PREPARATORY COURSES

Preparatory Courses, to make up deficiencies, either for Advanced Standing or for regular requirements:

1. All summer work counts toward regular diploma courses. (See March number of "Expression," page 18.)
2. Special September Preparatory Term opens the first Tuesday in September. (See March number of "Expression," page 10.)
3. Three hours on Saturday for students and teachers occupied during the week.
4. Special evening courses. (See Evening Circular.)

II. LABORATORY OF VOICE AND TRAINING

Cases requiring specific work in voice receive expert examination and diagnosis, and special courses of training are arranged for each individual case.

Stammering, Impediments of Speech, Defective Conditions, Pathological Conditions, Sore Throat caused by Misuse of Voice, Loss of Voice, are laboratory cases.

III. TEACHERS OF THE DEAF

Harmonic training, vocal training, articulation, programs of exercises for the voice of deaf mutes.

IV. PUBLIC SCHOOL TEACHERS AND OTHERS

Elective courses, Saturday morning, afternoon, and evening.

V. CHILDREN'S CLASSES

Saturday afternoon. Courses: 1. Reading and Recitation. 2. Simple Harmonic Exercises. 3. Fancy Steps. 4. Gymnastics.

VI. PHYSICAL TRAINING

The various courses in Physical Training are open to special students, and full normal courses for teachers of Physical Culture are given. A general course for health and grace: 1. Fancy steps or rhythmic movements in dancing. 2. Corrective work. 3. Medical Gymnastics. 4. General training for children and adults. (See Organic Gymnastic Circular.)

VII. EVENING CLASSES

Courses: 1. Reading. 2. Speaking. 3. Voice. 4. Dramatic Art. (See Special Circular.)

Courses of Study — continued

VIII. HOME STUDIES

The Home Study Department offers courses in all phases of Vocal Expression, and in special lines of Literature. Besides courses for teachers, designed as keys to the use of Dr. Curry's publications, may be mentioned:

Courses: 1. Speaking. 2. Relation of the Lyric Spirit in Literature to Reading. 3. Narrative Spirit in Literature. 4. Entertainment (Story-telling). 5. Beginnings of Literature: (a) Mother Goose Rhymes. (b) Myths and Fables. (c) Folk Lore. 6. Recuperative programs. (See Home Study Circular.)

IX. SUMMER COURSES

The summer terms and courses of the School are unique, thoroughly organized, practical, and progressive. They furnish unusual opportunities for the earnest student who finds it necessary to economize time. Both beginning and advanced courses are given in these. All work done in the Summer Terms counts toward the regular diploma courses. (See March Number of "Expression," page 18.)

X. ADJUNCTIVE COURSES

Preparatory English and Rhetoric, Argumentation, Parliamentary Law, Play-writing and Dramatic Criticism, Methods of Staging Plays, French, German, Music, Singing, and Stage Art.

Many singers and teachers of singing take the voice courses of the School of Expression. They receive extra and special training according to the principles of the School.

PUBLIC ARTISTIC WORK OF THE STUDENTS

Literary interpretations, impersonations, dramatic rehearsals, presentation of plays, with and without scenery, form important features of the School.

Students are encouraged to make creative studies in connection with prescribed courses. Many of these studies are subject to suggestions from the teachers.

Professional students during their senior year are allowed, when their work is satisfactory, to give special public recitals under their own name, and they are allowed the use of the Irving Studio for that purpose. Such recitals, however, must first be given informally in recital, and approved by the teachers in charge. These recitals must show originality in conception of dramatic handling and must be from some standard work.

The recitals Saturday noon and Wednesday evening are important courses, and attendance at and participation in these recitals is required of diploma students.

General Information

GENERAL INFORMATION

REQUIREMENTS FOR ADMISSION

Applicants for admission are required to present two testimonials as to character and qualification from persons of recognized standing.

Professional courses are arranged for College Graduates and graduates of Professional Schools; applicants are required to have education and training equivalent to the requirements for a high school diploma.

Entering or regular Junior Class is limited to thirty members.

Deficiencies in language or other studies must be made up before graduation.

Applicants for Professional Courses must, in addition to the general requirements, show ability in the particular form of Expression chosen for specialization.

REQUIREMENTS FOR ADVANCED STANDING

Applicants for admission to the Special Second Year Courses must meet the general requirements for admission and present certificates (certificate blank furnished on application) from former teachers of expression, stating the subjects, the studies, and the number of hours taken in class and in private. Three summer terms or four hundred hours of certified credits, with entrance examinations on the same, are required for admission to "Advanced Standing." Before graduation "Advanced Standing" students are required to pass in the fundamental work of the first year as well as in advanced courses.

College graduates, or those having equivalent attainments, may take the Teacher's Diploma course in two years. Such students are also required to pass all the examinations in the first, second, and third year groups of courses.

For terms for Special Courses, see page 38.

DIPLOMAS

The work of the School is arranged in groups of courses, and diplomas and other honors are awarded according to the number and nature of the courses mastered and the attainment.

General Information — continued

1. GENERAL CULTURE DIPLOMA. Requires the mastery of first and second years' work. (See Horarium, pages 24 and 25.) This work is preparatory for professional work, and requires personal assimilation of all principles. Therefore graduates of this course are excellently prepared to meet requirements of teachers of Expression.

2. SPEAKER'S DIPLOMA. Requires the mastery of two years' work (thirty to forty courses), elective. Special requirements in discussion, extemporaneous speaking, debate, and courses in oratory.

3. PREACHER'S DIPLOMA. For graduates of theological schools. Requires the mastery of one year's work (twenty courses).

4. TEACHER'S DIPLOMA. Three years. This diploma calls for the mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting, and vocal interpretation of literature. Mature students (college graduates) are permitted to take the three years' course in two years. (See Terms, page 38.)

5. PUBLIC READER'S DIPLOMA. Two years* (elective courses with private lessons). Three groups of courses are required. Emphasis is laid on the Vocal Interpretation of Literature, Platform Art, Dramatic Training, and courses in criticism and public recital work.

6. DRAMATIC DIPLOMA. Three special groups of courses and the Special Summer Dramatic Term are required for this diploma. This course emphasizes Dramatic Training, Dramatic Action, Training of the Body, Pantomimic Expression, Dramatic Rehearsals, Dramatization, Stage Business, and Histrionic Expression. Where the personal attainment is sufficient this course may be taken in two years.

Writers of plays may substitute extra work in Dramatization for some phases of dramatic training.

7. LITERATURE DIPLOMA. Requires two years (at least thirty courses), with special emphasis on English, Literature, Art, and creative work in writing, speaking, and reading.

8. ARTISTIC DIPLOMA. An honorary diploma, and requires at least one year of systematic work after receiving the Public Reader's or Dramatic Diploma, and high artistic attainment in Impersonation, Public Reading, or some phase of Dramatic Art.

9. PHILOSOPHIC DIPLOMA. An honorary diploma, and requires at least one year of systematic organized work after receiving the Teacher's Diploma and pronounced success in teaching Expression.

DECORATIONS

Graduates who have taken three full years of instruction and have achieved high attainment in their courses, will be decorated as follows: for high personal development and control, the white cross; for broad knowledge of Expression and ability to teach it, the blue cross; for public reading, the red cross; for dramatic and histrionic art, the purple cross; for high attainment as a speaker, the golden cross.

Graduates who have attained success in some department of Expression after a four years' course and have received honor in their work, will receive,

* Subjects selected from First, Second, and Third year regular courses.

General Information — continued

for artistic and creative work, the purple star; for teaching, the blue star. Those who through the work of the School have rendered service to their fellowmen will receive the white star.

By special vote of the Trustees, honorary diplomas or medals are occasionally conferred upon artists. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and others, have received these.

BOARD AND HOME

The advantages of Boston as a place of residence for students are well known. Living is less expensive than in any other city of its size. Students can board either in the same house with teachers, in private families, or in students' homes, for from \$175 to \$250 a year, and upwards.

The placing of students in homes is supervised by the Dean, assisted by the matron, and students are not allowed to choose a home without consulting the office.

One of the teachers acts as matron to the ladies in attendance, and all the teachers keep in personal touch with students.

Parents of young lady students are advised to require their daughters to place themselves under the chaperonage of the matron.

The Boston Students' Union, 81-83 St. Stephen St., Boston, offers to young women students the privileges of a club house, with restaurant, reading rooms, and opportunities for meeting their friends. A small fee is charged for membership.

The School Studios offer to the students an opportunity for social intercourse and study. Everything necessary to the life of the student is arranged from the office, so that young lady students are exactly as well protected as in their homes.

With Official Application for entrance, students are requested to state their requirements as to boarding accommodations, and especially the price to be paid for board. On receipt of Applicants Card the office will select accommodations to meet requirements, subject to approval on arrival.

Students will be met at trains when parents request it.
(See Announcement Circular, page 10.)

General Information — continued

LIBRARY ADVANTAGES

For collateral and extended reading and research, students of the School are granted special privileges at the Boston Public Library. This is, for the purpose, the most complete and serviceable library in the world, and its treasures of literature (six hundred thousand volumes), art, and history are open to the School as freely and without cost as if it were the sole possession of the School. Too great value cannot be put upon such convenient and complete opportunities for reading and study. It is said that students of the School of Expression avail themselves of this privilege more than do the students of any other school or college in Boston or the suburbs.

CALENDAR

The School year opens on the first Thursday in October each year, and closes on the second Thursday in May. Examinations for Advanced Standing are held on the Wednesday preceding the opening day, at 9 a.m. There is a recess on legal holidays, and for ten days at Christmas.

The School opens at nine o'clock each morning in the scholastic year. The President's office hour is between 8 and 9 a.m. daily during the school session. The office hour of the Dean is between 3 and 4 p.m. every day, beginning September first.

APPLICATIONS FOR POSITIONS

Institutions desiring teachers for permanent or temporary positions are requested to make application to the Office. As it is in the interest of the School that every teacher sent out shall be successful, careful attention will be given to all inquiries from schools and colleges, and a thoughtful selection made. No one is so competent to judge of the possibilities of the student as are his teachers.

Please address communications to the Dean, School of Expression, Pierce Building, Copley Square, Boston.

General Information — continued

TUITION

All tuition payable in advance as follows:

Each regular diploma group of courses, for each school year. (See Horarium)	\$150.00
(To be paid \$100 on opening day, and \$50 on or before the second Monday in January.)	
Each special diploma group of courses for each school year. (See Horarium.)	200.00
Fee for Fourth year work	50.00
(Interest charged on tuition over one month due.)	
Work chosen by subjects, one hour each week, for the year	15.00
Four hours on one day, each week, for the year	40.00
Any regular group of courses, one month	25.00
Selected subjects chosen out of the course	10.00
For Evening Classes, see Special Evening Circular.	
For Special Teacher's Course (Gymnastic), see Special Gymnastic Circular	75.00
Home Study Course fee, for one year (see Home Study Circular)	10.00
Diploma fee	5.00
Extra examinations, each	5.00
For Preparatory Term (September), see Summer Circular	30.00
Private Lessons, per hour	1.00 to 6.00
Laboratory fee for examination and consultation	5.00
Registration fee	2.00
Adjunctive Courses according to work given.	
For Summer Terms, see March "Expression," page 19.	

Students who have paid \$450 are charged no further tuition for the regular work of any of the three years. One-half regular rates for clergymen and theological students. Twenty-five per cent reduction from regular rates for public school teachers not studying for teachers of elocution. Deficiencies must be made up before graduation, subject to extra charge.

Applications for loan scholarship must be made on registration, and no petitions for this scholarship will be received after registration. Applicants for Loan Scholarship must be known and recommended by graduates or friends personally acquainted with the teachers of the School.

No rebates.

LOANS AND ASSISTANCE

Increase of the loan funds is greatly needed. Worthy students are often unable to complete their studies without some kind of assistance. It has been our endeavor to allow no one to leave the School for lack of funds; but promising students are often compelled to shorten their course or take positions before finishing their studies.

The following loan scholarships are available:

General Information — continued

ELIZABETH BANNING AYER SCHOLARSHIP

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

J. W. CHURCHILL ANNUAL SCHOLARSHIP

Founded from the receipts of readings given to the School of Expression.

DANA ESTES ANNUAL SCHOLARSHIP

The sum of one hundred dollars to be loaned to some lady who shows proficiency in expression.

THE STUDENTS' SCHOLARSHIP FUND, 1902

The sum of one hundred dollars to be loaned to some worthy student who has spent at least one year in the School.

The Corporation is composed of leading citizens and prominent educators in different parts of the country whose names are a sufficient guarantee that funds given to the Institution will be faithfully administered. Chairs or Scholarships will be established, or buildings erected as permanent memorials to donors.

Adequate endowment and equipment of the School of Expression will further not only the dramatic arts, the improvement of the voices of teachers, and the delivery of speakers, but will be an aid to general education.

The call for assistance is not local. The graduates of the School, who come from every state and country, are filling positions in all parts of the world. All who aid will receive co-operation from the School.

LOCATION

More students from all parts of the world are found in attendance upon the various institutions in Boston than in any other city in the United States. In no place can so many advantages be found in so small a space, advantages so valuable, so accessible, and so reasonable.

The School of Expression is located in the Pierce Building, opposite the Public Library and facing Trinity Church. This corner of the famous Copley Square, the artistic and educational center of Boston, is a fitting home for such an institution. The studios and offices of the School are arranged especially to meet the needs of such an Institution and are attractive centers for the splendidly organized social and artistic life of the students.

General Information — continued

Within ten minutes from the School students may reach concerts, lectures, dramatic representations of all kinds, and historic treasures. The Lowell Institute Lectures, comprising more than a dozen courses, and two or three lectures a week at Harvard University, are free to all, as well as are the various scientific and art museums.

Students coming from New York, or over the N. Y., N. H. & H. R. R. or Fall River Line, should check their baggage to the Back Bay station and leave the train there. Those from the West, by the B. & A. Road, should check their baggage to the Huntington Avenue station and leave the train there. Those coming to the North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building.

The School is easily reached by steam or trolley cars from all parts of the city and suburbs. The Back Bay, Trinity Place, and Huntington Avenue stations are within three minutes' walk, while thirty-nine lines of cars pass the door. The convenience of the Boston electric cars is well known, there being, it is said, one hundred eighty-three different methods of transferring from one extreme of the city to another.

Those expecting to come to the School should make Official Application promptly. Application Card furnished from the Office.

Address communications concerning registration to the Dean, Rooms 301-308, Pierce Building, Copley Square, Boston.

BOOKS BY S. S. CURRY, Ph.D., Litt.D.

More than any man of recent years, Dr. Curry has represented sane and scientific methods in the training of the speaking voice. He has never been a teacher of young men and women who wished to declaim funny pieces or who wished to be coached as to tears and gestures; but in Harvard, Yale, Boston University, Newton Theological Institution, and in his own School of Expression in Boston, he has educated preachers, public readers, and, above all, teachers. There are few American teachers of what used to be called "eloquence," and now is better known as "expression" or simply "public speaking," who have not been in his classes and who will not testify to the soundness of his methods and to his almost fanatical devotion to ideals in his art.—
Dean SHELDON MATTHEWS, D.D., of the University of Chicago.

The men and women of our calling owe to Dr. S. S. Curry, more than to any other man, honor for having contributed a noble literature to this great Art of Expression.—LESLIE T. POWERS.

The attention of all who believe that vocal training in both reading and speaking is a necessary part of education and in the furtherance of better methods, is called to the works of Dr. S. S. Curry, which embody the results of his investigations made during the past twenty-five years. Dr. Curry has studied in person under more than fifty teachers, including the most eminent specialists in all parts of the world; he has investigated every phase in the historical development of elocutionary and vocal training, and searched every nook and corner of science and art for those fundamental and illustrative points which will be most helpful to the advancement of all phases of reading, speaking, and dramatic art. He has examined and taught thousands of ordinary, and of the most special and peculiar cases, and presents the results of his studies, experiments, and experiences in this series of books, some of which are already published and others are ready for the press.

These, with the books in preparation, will constitute a library on the various phases of the whole subject. No pains will be spared in the preparation and publication of these books to make them worthy of the subject. Many able men have urged the completion of these books as a means of promoting the advancement of all departments of speaking, reading, and dramatic art.

To secure the name and address of teachers of expression a small volume will be sent free to any one who will send fifty names and addresses of teachers of speaking, or of persons especially interested in this subject.

For information, plans of co-operation, particulars regarding the Expression League, address Book Department, School of Expression, office 306 Pierce Building, Copley Square, Boston, Mass.

Foundations of Expression. Fundamentals of a psychological method of training voice, body, and mind and of teaching speaking and reading. 236 problems; 411 choice passages. A thorough and practical text-book for school and college, and for private study. \$1.25; to teachers, \$1.10, postpaid.

It means the opening of a new door to me by the master of the garden.—FRANK PUTNAM

Mastery of the subject and wealth of illustration are manifest in all your treatment of the subject. Should prove a treasure to any man who cares for effective public speaking.—Professor L. O. BRASTOW, Yale.

Adds materially to the author's former contributions to this science and art, to which he is devoting his life most zealously.—*Journal of Education*.

May be read with profit by all who love literature.—DENIS A. McCARTHY, *Sacred Heart Review*.

A wonderful book it is a constant delight to teach from it. I have never found pupils so responsive before and have never had a class make such real and constant progress. The book is practical at every step.—MISS ANNA W. BROWN, Teacher, Bridgewater Normal School.

It gets at the heart of the subject and is the most practical and clearest book on the important steps in expression that I have ever read.—EDITH W. MOSES.

How splendid it is; it is at once practical in its simplicity and helpfulness and inspiring. Every teacher ought to be grateful for it.—JANE HERENDEN, Teacher of Expression in Jamaica Normal School, N. Y.

Best, most complete, and up-to-date.—ALFRED JENKINS SHARPE, LL.B., Baltimore.

Public speakers and especially the young men and women in high schools, academies, and colleges will find here one of the most helpful and suggestive books by one of the greatest living teachers of the subject, that was ever presented to the public.—JOHN MARSHALL BARKER, Ph.D., Professor in Boston University.

"Principles of Voice" will be ready about August 1, 1910.

I am delighted that you see the necessity of taking the time to write these books which are so much needed by the world, and which, unless you write, no one else can write.—Rev. C. H. STRONG, Rector St. John's Church, Savannah.

Accept my thanks for the valued addition to my Curry Library.—Professor ALEXANDER MELVILLE BELL.

It is characterized both by the authority and the wonderful power of analysis of the master and enthusiast. Francis G. Peabody, of Harvard, has written an introduction to the book wherein he says, after speaking of its practical utility, "It is a satisfaction to commend a book which approaches its subject with this rational intention, and which in, I think, both in its method and its spirit practically without precedent." Which last may, nay must, be said of every volume the American Delsarte has written on any phase of expression.—J. M. LEVEQUE, in *Harlequin*, New Orleans, on "Vocal Interpretation of the Bible."

Professor Curry's method is not of his own making. He has obtained it from a thorough study of the mind and the voice, acting freely and naturally. The laws which he formulates are nature's own laws, the existence of which he has discovered.—Dr. CHARLES P. GRANNON, Professor of Sacred Scripture in the Catholic University, Washington, on "Vocal Interpretation of the Bible."

Like everything else undertaken by this author, the work is well done, common sense marking its every feature.—SPRINGFIELD REPUBLICAN, on "Vocal Interpretation of the Bible."

Province of Expression. Principles and methods of developing delivery. An Introduction to the study of the natural languages, and their relation to art and development. \$1.50.

Your volume is to me a very wonderful book,—it is so deeply philosophic, and so exhaustive of all aspects of the subject. . . . No one can read your book without at least gaining a high ideal of the study of expression. You have laid a deep and strong foundation for a scientific system. And now we wait for the superstructure.—Professor ALEXANDER MELVILLE BELL.

It is a most valuable book, and ought to be instrumental in doing much good.—Professor J. W. CHURCHILL, D.D.

A book of rare significance and value, not only to teachers of the vocal arts, but also to all students of fundamental pedagogical principle. In its field I know of no work presenting in an equally happy combination philosophic insight, scientific breadth, moral loftiness of tone, and literary felicity of exposition.—WILLIAM F. WARREN, D.D., LL.D., of Boston University.

Lessons in Vocal Expression. The expressive modulations of the voice developed by studying and training the voice and mind in relation to each other. Eighty-six definite problems and progressive steps. Introductory price, \$1.10, postpaid.

It ought to do away with the artificial and mechanical styles of teaching.—HENRY W. SMITH, A.M., Professor of Elocution, Princeton University.

Through the use of your text-book on vocal expression, I have had the past term much better results and more manifest interest on the subject than ever before.—A. H. MERRILL, A.M., late Professor of Elocution, Vanderbilt University.

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EXPRESSION

OFFICIAL ORGAN OF THE

SCHOOL of EXPRESSION

ANNUAL CATALOGUE

Vol. XIX No. 1 June, 1912

Issued Quarterly by the

School of Expression

PIERCE BUILDING
COPELEY SQUARE
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Oct. 6 — Informal Reception.

Oct. 7 — Informal Recital, Studies in Platform Art.

Oct. 12 — Postgraduate Recital, "Babbie," an original arrangement from "The Little Minister" (J. M. Barrie), Mrs. Josephine Etter Holmes.

Oct. 13 — Lecture, "Some Characteristics of French Dramatists," Dr. Alfred Hennequin.

Oct. 14 — Informal Recital, Studies in Vocal Interpretation of Literature.

Oct. 19 — Postgraduate Recital, an Impersonation, "'Op-O'-Me-Thumb" (Frederick Fenn and Richard Pryce), Miss Bertha Everett Morgan.

Oct. 21 — Informal Recital, Dramatic Studies.

Oct. 26 — Third Year Recital, "The Great Name" (James Clarence Harvey and Lucy Pierce), an original arrangement, Miss Roberta Arnell Marshall.

Oct. 27 — Lecture, "The Soul of 'The Blue Bird'" (Maeterlinck), Dr. Hennequin.

Oct. 28 — Authors' Recital, Lyrics and Child Rhymes of James Whitcomb Riley.

Nov. 2 — Recital, "An Hour of Lyrics," Mr. Edward Abner Thompson.

Nov. 4 — Informal Recital, Studies of Dante and Kipling as poets.

Nov. 9 — Recital, Stories of Western Life, Second Year Class.

Nov. 11 — Recital, Short Stories from Literature.

Nov. 16 — Recital, 16th Century Studies; Discussion, Ben Jonson and Francis Bacon.

Nov. 18 — Recital, Short Stories from Literature.

Nov. 23 — Recital, Dramatic Studies.

Nov. 24 — Recital, Dramatic, Evening Classes.

Nov. 25 — Recital, Monologues.

Dec. 7 — Postgraduate Recital, an Impersonation, "Kitty Clive" (Frankfort Moore), Miss Florence Emilie Lutz.

Dec. 8 — Lecture, "Higher French Comedy," Dr. Hennequin.

Recitals and Lectures — continued

Dec. 9 — Recital, Miscellaneous Program.
Dec. 11 — Founders' Day Celebration.
Dec. 11 — Recital, Entertainment for the Field and Forest Club.
Dec. 12 — Recital, Entertainment at Malden Y.M.C.A.
Dec. 14 — Authors' Recital, from his own poems, Mr. Denis A. McCarthy.
Dec. 16 — Recital, Stories of 16th Century Life.
Dec. 20 — Recital, Short Story, Evening Classes.
Dec. 21 — Recital, Christmas Stories.
Jan. 4 — Recital, Dramatic Studies — Farces.
Jan. 6 — Lecture, "Elizabeth and Her Contemporaries," Miss Emma L. Huse.
Jan. 11 — Authors' Recital, from the poems of Mr. Denis A. McCarthy and Mr. Charles Follen Adams.
Jan. 13 — Recital, Miscellaneous Program.
Jan. 18 — Recital, an Entertainment.
Jan. 20 — Recital, an Oration, "Instinct and Intelligence."
Jan. 25 — Recital, First Year Class.
Jan. 26 — Lecture, "The Melodrama," Dr. Hennequin.
Jan. 27 — Recital, Short Story.
Feb. 1 — Recital, Dramatic Reading, "Polly of the Circus" (Margaret Mayo), an original arrangement, Miss Kathleen Harper.
Feb. 3 — Authors' Recital, Short Stories, from Kate Douglas Wiggin and others.
Feb. 6 — "Education in the South," Hon. P. P. Claxton, U. S. Commissioner of Education.
Feb. 8 — Recital, Dramatic, "A Midsummer Night's Dream" (Shakespeare), Scene i; "Madame Butterfly" (John Luther Long), an original arrangement; "Herod" (Phillips), Acts I and II; "A Piece of Ivory" (Florence E. Lincoln).
Feb. 10 — Recital, Studies in Dialect.
Feb. 15 — Authors' Recital, Dickens' Centennial.
Feb. 17 — Informal Recital.
Feb. 19 — Recital, Miscellaneous Program, Evening Classes.
Feb. 24 — Recital, Dramatic, an original arrangement of "Peter Pan" (J. M. Barrie).
Feb. 29 — Recital, Dramatic Studies — Comedy.
Mar. 2 — Authors' Recital, Narrative Spirit in American Poetry, Longfellow and Whittier.
Mar. 9 — Recital, Retold Stories from Greek Mythology.
Mar. 14 — Recital, Dramatic — Comedy, "The Tyranny of Tears" (C. Haddon Chambers).
Mar. 16 — Recital, Dramatic Reading from "The Taming of the Shrew" (Shakespeare), and others.
Mar. 21 — Authors' Recital, Kate Douglas Wiggin.
Mar. 22 — Dramatic Production, "The Progress of Mrs. Alexander" (Louie R. Stanwood), Irving Dramatic Club, in Union Hall.
Mar. 23 — Recital, Monologues.
Mar. 28 — Recital, "All the World's Akin," Stories of 16th Century Life.
Mar. 30 — Demonstration of Work and Methods by Gymnasium Classes.
Apr. 6 — Recital, Irish Stories and Lyrics.
Apr. 9 — Recital, "Hansel and Gretel" (Grimm and Humperdinck), an original arrangement, Miss Madeliene McNabb.
Apr. 10 — Recital, "The Littlest Rebel" (Edward Peple), an original arrangement, Miss Elizabeth Jordan.

Recitals and Lectures — concluded

Apr. 11 — Recital, "In the spacious times of great Elizabeth," Studies from the 16th Century Epoch.

Apr. 12 — Recital, "The Morals of Marcus Ordeyne" (Wm. Locke), etc.

Apr. 13 — "Education in California," Dr. Luella Carson, President of Mills College (Cal.).

Apr. 15 — Recital, Evening Classes.

Apr. 16 — Recital, Dramatic, First Year Class.

Apr. 17 — Recital, "Mis' Beauty" (Helen Woodruff), an original arrangement, Miss Sarah Virginia Wright.

Apr. 18 — Recital, Short Story, Second Year Class.

Apr. 20 — Recital, Stories and Lyrics from the 16th Century Epoch.

Apr. 22 — Recital, Dramatic Reading, "Trail of the Lonesome Pine" (John Fox, Jr.), an original arrangement, Miss Mary Baird.

Apr. 23 — Recital, Dramatic Reading, "Cousin Kate" (Hubert Henry Davies), an original arrangement, Miss Amelia Rieves Martin.

Apr. 24 — Recital, "Francesca" (F. M. Kingsley), an original arrangement, Miss Frances Pattee Richards; "Going Some" (Rex Beach), an original arrangement, Miss Hattie Florence Mitchell.

Apr. 25 — Recital, "Peter Pan" (J. M. Barrie), an original arrangement, Miss Jessie Millsapps.

Apr. 26 — Lecture on Bell's Visible Speech, Prof. Alonzo Butterfield.

Apr. 26 — Banquet of New York Chapter, St. Denis Hotel.

Apr. 26 — Recital, Senior Class, Jacob Sleeper Hall.

Apr. 27 — Recital, Dramatic, "Doctor Faustus" (Marlowe), Scene xii, J. Stewart Irvin; "The Blue Bird" (Maeterlinck), Miss Florence M. Fassett.

Apr. 27 — Recital, "The Prince Chap" (Edward Peple), an original arrangement, Miss Grace E. Gilbert.

Apr. 29 — Recital, "The Ne'er Do Well" (Rex Beach), an original arrangement, Miss Marie Reynolds.

Apr. 30 — Recital, "Madame Butterfly" (John Luther Long), an original arrangement, Miss Julia Rogers Beach.

May 2 — Recital, Senior Class, Jacob Sleeper Hall.

May 3 — Annual Banquet of the Alumni Association, Hotel Vendome.

May 4 — Authors' Recital, Browning Centennial, "The Flight of the Duchess."

May 4 — Recital, "A Modern Idea" (Margaret Mayo), an original arrangement, Miss Nina M. Oschman.

May 5 — Baccalaureate Address, "The First Commandment," President Curry.

May 6 — Recital, Dramatic Reading, "Pomander Walk" (Louis Parker), an original arrangement, Miss Kathleen Harper.

May 8 — Recital, Dramatic Reading, "The Master Builder" (Henrik Ibsen), Mrs. Grace Norman Randall.

May 9 — Graduating Exercises, "The Epic Spirit in Longfellow's 'Hiawatha.'

May 9 — Address to Graduating Class, "Sincerity an Element of Success," Mr. Erasmus Wilson.

May 9 — Reception of the Trustees and the Teachers to the graduates, students and friends of the Institution.

May 10 — Closing Lesson, "Unity," President Curry.

May 10 — Annual Meeting of the Alumni Association.

STUDENTS, 1911-1912

POSTGRADUATE YEAR

Flanders, Mrs. Carolyn Foye, Boston.
Moses, Edith Winifred, St. Louis, Mo.

FOURTH YEAR

Bartlett, Marie, Newtonville.
Child, Mrs. Julia McGuire, Jackson,
Mo.
Cox, Mary Fletcher, Brattleboro, Vt.
Eaton, Ethel Merting, Andover.
Farquhar, Mrs. Jennie Hunt, Roslin-
dale.
Gooch, Frances K. (A. B., Logan
Coll.), Oakville, Ky.
Gow, Miriam Davenport, Medford.
Herrick, Mrs. Teresa de la Tour,
Baltimore, Md.
Huse, Emma Louise, Winter Hill.
Johnson, Laurie, Indianapolis, Ind.
Kempton, Mrs. Harryett Bean, Rox-
bury.
Koontz, Elizabeth, Wheeling, W. Va.
Piercy, Mrs. Mabyl Irene French,
Oshawa, Ont.
Price, Florence Arvilla, Hyde Park.
Sims, Rachel Cabe, Durham, N. C.
Spalding, Alice Dean, Lowell.
Thorndike, Mrs. Susan Ellison, Pea-
body.
Whittington, Etheille, Valdosta, Ga.

THIRD YEAR

Crane, Francis S., Baltimore, Md.
Duncan, Caroline (A. B., Martin
Coll.), Los Angeles, Cal.
Gleason, Mary Cecilia, Albany, N. Y.
Hoppe, Victor Hugo (A. B., Denison
Univ.), Granville, O.
James, Ada G., Pulaski, Va.
Marshall, Roberta Arnell, Lewes,
Del.
Muchmore, Guy Brooks (A. B., South-
western Coll.), Winfield, Kan.

THIRD YEAR SPECIAL

Fassett, Florence Martha, Cleve-
land, O.
Martin, Amelia Rieves, Ravenswood,
W. Va.
Mitchell, Hattie Florence (B. A.,
Univ. of Kan.), Neodesha, Kan.
Oschman, Nina Magdalene, Still-
water, Okla.
Randall, Mrs. Grace Norman, Wash-
ington, D. C.

SECOND YEAR

Allen, Aver Vira, Camden, Me.
Askwith, Bathsheba, Boston.
Baker, Alice Philip, Providence, R. I.
Beach, Julia Rogers, Milford, Conn.
* Burke, Mrs. Tolly, Houston, Tex.
Crowe, Margaret Madeleine, Dor-
chester.
Cushman, Rebecca Waddell, Ashe-
ville, N. C.
Eaton, Florence Lillian, Oxford, Me.
Elder, DuBois (A. B., Mansfield
Coll.), Alden Bridge, La.
Flemming, Mildred, Somerville.
Harper, Kathleen, Macon, Ga.
Hille, Marguerite G., Milwaukee,
Wis.
Jacobs, Hortense, Providence, R. I.
Jordan, Elizabeth, Pulaski, Va.
Isaacson, Gertrude Valentine, Dor-
chester Centre.
MacLeod, Wilhelmina Wallace,
James Island, S. C.
Marshall, Victor Everett, Malden.
Metcalf, Grace Marie, Wrentham.
Middleton, Willa, Greensboro, N. C.
Millsaps, Jessie B., Houston, Tex.
Mitchell, Charlotta Perle, Anniston,
Ala.

* Deceased.

Students, 1911-1912 — continued

Perry, Gerda vonBetzen (D.M.D., Tufts Coll.), Boston.
Preble, Florence Linwood, Charlestown.
Reynolds, Ella Marie, Middletown, O.
Richards, Frances Pattee, Houlton, Me.
Roper, Grace E., Wellesley.
Stockard, Vera, Providence, R. I.
Stocker, Frances Goodridge, Swampscott.
Watkins, Pearl, Marshfield, Ore.
Whitmarsh, Elizabeth Prentis, Pittsburgh, Pa.
Widger, Eleanor, Brookline.

SECOND YEAR SPECIAL

Bryan, Rhea Opal, Etowah, Tenn.
Baird, Mary (A. B., Fla. State Coll. for Women), Gainesville, Fla.
Carpenter, Cleo Marguerite, Watauga, Okla.
Carter, Ruth Merriam, Ashburnham.
Compton, Ed. Allard, Stephenville, Tex.
Gilbert, Grace Ellen, Elysburg, Pa.
Goodwin, Gladys Evelyn, El Dorado, Ark.
Hamilton, Hoyt Hazel, Nashville, Tenn.
Hardy, Lois (A. B., Ga. Wesleyan Coll.), Senoia, Ga.
Hellams, Mary Eleanor, Greenville, S. C.
Hosford, Anna W., Cleveland, O.
Kunce, Walter, Portland, Ind.
McConnell, Mildred Louise, College Park, Ga.
McNabb, Madeliene, St. Louis, Mo.
Mason, Harriet Peden, Lavonia, Ga.
Mason, Mary Helen, Glade Springs, Va.
Moss, Mary Louise, Burke's Garden, Va.
Nash, Texora C., Greenville, Tex.
Oliver, Floy (A. B., Ga. Wesleyan Coll.), Plains, Ga.
Plonk, Laura (A. B., Lenoir Coll.), Kings Mt., N. C.

Ray, Marjorie, Wharton, Tex.
Rucker, Mary Harrison, Murfreesboro, Tenn.
Smith, Marguerite, Cincinnati, O.
Taylor, Swannie Ethelene, Nolan, W. Va.
Wagner, Ralph Bernard (A. B., M. A., St. John's Univ.), New Riegel, O.
Wood, Veda Belle, Ione, Cal.

FIRST YEAR

Allen, Annie Harriet (M. A., Univ. of Cal.), Berkeley, Cal.
Allison, Linnie O. (A. B., Tarleton Coll.), Stephenville, Tex.
Altstadt, George Edwin (Ph. B., North Western Coll.), Temple, Tex.
Brown, Clare Oberlin, Dedham.
Campbell, Hazel May, Chelsea.
Crothers, Nellie, Johnstown, N. Y.
Dean, Gladys, Dayton, Tenn.
Dexter, Ella Dae, Greenville, N. Y.
Estes, Rev. Fred Mahlon, Woburn.
Franklin, Isabelle, Melrose.
Frink, Almira Gladys, Norwich, Conn.
Gray, Julia Ada (B. L., M. P., Meridian Woman's Coll.), Braxton, Miss.
Greenlee, Vulah Constance, Mansfield, O.
Haviland, Flora Marie, Weymouth.
Jeffers, Margaret, Pattersonville, N. Y.
Keyes, Ruth Mary (A. B., Univ. of Wash.), Seattle, Wash.
La Bonté, Irene Mae Adline, Springfield.
Ley, Martha Emily (B. S., Southern Coll.), Acadia, Fla.
McGaffigan, Catherine Eugenie, Florenceville, N. B.
Mott, Howard Crossman, Providence, R. I.
Neill, James, Seattle, Wash.
Newbauer, John Josef, Burgpreppach, Germany.
Pittenger, Ruth Marie, Easton, Pa.
Robbins, Florence, Norwich, Kan.
Roberts, Theodora Blashfield, Newton Centre.

Students, 1911-1912 — continued

Sarkesian, James John, Harpoort, Armenia.
Smith, Annie Beatrice, Brandon, Man.
Stewart, Ethel Elizabeth, Lowell.
Vella, Bernice Eleanor, Lynn.
Wessell, Florence Marie, Wilmington, N. C.
Wright, Sarah V., Birmingham, Ala.

FIRST YEAR SPECIAL

Irvin, James Stewart, St. Paul, Minn.
Martin, Penelope, Bastrop, La.
Page, Nell, Poteau, Okla.
Stevens, Daisy Newton, West Derby, Vt.
Thayer, Mary Hunt, Asheville, N. C.
Wallace, Anna M. (Ph. B., Ottawa Univ.), Stafford, Kan.
Walker, Ruth, Cairo, Ga.

SUMMER AND SPECIAL STUDENTS

Abbott, Samuel E., Boston.
Adkinson, Lydia, Houston, Tex.
Allen, Fanny Graves (B. A., Mt. Holyoke Coll.), Hadley.
Andrews, Myra Adeline, Middleboro.
Bailey, Adelbert Wayne, Boston.
Bain, Sallie Moats, Portland, Ark.
Baldwin, Henrietta, New York, N. Y.
Barthel, Fritz, Boston.
Bissell, Morton L., Keene, N. H.
Blaisdell, Esther (A. B., Radcliffe), Chelsea.
Bollman, Mrs. Bertha, St. Louis, Mo.
Boiton, Berlie Olivia, Bonham, Tex.
Bower, Halcia Eutalia, Sutherland, Fla.
Bowler, Inez (A. B., Colby Coll.), Waterville, Me.
Boykin, Maymie, Selma, Ala.
Bradford, Mary Martha (A. B., Due West Woman's Coll.), Huntersville, N. C.
Brazzeau, Henrietta, Pawtucket, R. I.
Brinsley, Alfred Henry, Somerville.
Brown, Bessie May, Brownwood, Tex.

Brown, Emma Eugenia (A. B., Univ. of Wash.), Nashville, Tenn.
Brown, William Edward (A. B., Trinity Coll.), Richlands, N. C.
Buck, Clara Dudley, Grand Rapids, Mich.
Butler, Frances Jane, Pembroke, Ky.
Buxton, Mary Esther, Saugus.
Chapin, Edith, Natick.
Chapman, Mrs. Ella F., Franklin, N. H.
Chapman, Lydia Margaret, Norwood.
Christie, Agnes Emily, Hadley.
Clark, Lucie, Russellville, Ark.
Cobb, Alice M., New Orleans, La.
Cole, Arthur Thomas, Whitman.
Colpitts, Gertrude A., Melrose.
Collins, Clara L., Boston.
Conte, Charles Daniel, W. Somerville.
Cook, Mrs. Lucile H., Somerville.
Cox, Debbye, Little Rock, Ark.
Crawford, John Franklin, Brumer, Tex.
Crook, Hattie May, Henderson, Tenn.
Danoro, Frances, Dorchester.
Davis, Edith Sarah, Cambridge.
Day, Henry Hale, Brookline.
Dorr, Ada B., Woburn.
Doyle, Katherine Anna, Roxbury.
Drury, Mrs. Ella, Boston.
Dunkler, Rev. Maurice Johnson (A. B., Dartmouth), Saxonville.
Dunnaway, Hettie Jane, Conway, Ark.
Dutton, Doris Blanche, W. Medford.
Elliott, Maude, London, Ky.
Ellis, Miriam (B. A., Wellesley), Braintree.
Finneran, Mary Frances, Jamaica Plain.
Fleming, Etta, Scranton, Tex.
Foley, Henry J., Roxbury.
Ford, Roy Temple, Boston.
Forman, Royal Clinton (A. B., Ruskin Cave Coll.), Bewlcome, Miss.
Foster, Emily Bouton, Paris, Ark.
French, Lucille, Boston.
Fulbright, George Smith (A. B., Baylor Univ.), San Saba, Tex.

Students, 1911-1912 — continued

Gallagher, M. A., Charlestown.
 Gard, Mrs. Alice Morris Gaver,
 Monrovia, Cal.
 Gemmel, Mildred V., Boston.
 Gilbart, Rev. Harold H., Winnipeg,
 Can.
 Gilson, Franklin Leonard (Ph. B.,
 Upper Iowa Univ.), Winfield, Kan.
 Ginsburg, Florence Roxbury.
 Ginsburg, Ruth, Roxbury.
 Glass, Florence Harmond, Boston.
 Goodwin, Gussie, Lynn.
 Greene, Adelaide, Leominster.
 Hagar, Mrs. Elsie Hamilton, Brook-
 line.
 Hall, Bertha Mae, Boston.
 Hall, Rev. Samuel Oscar, Tazewell,
 Va.
 Hamilton, Violet, Louisville, Ky.
 Hanley, W. J., Midland, Ont.
 Harker, Ethel Marie, Chattanooga,
 Tenn.
 Harrington, Jennie Aurelia, Marl-
 boro.
 Harris, Jane Wilson, Hyannis.
 Harris, Rev. J. Milton (A. B., Univ.
 of Rochester), Shinglehouse, Pa.
 Harris, Mrs. Maude R., Boston.
 Harris, Mrs. Signa James, Baltimore,
 Md.
 Hatch, Rev. George Baptiste, Ware.
 Hatch, Hazel, Boston.
 Hatch, Jennie Louise Fogg, Water-
 ville, Me.
 Hayes, Helen May, Boston.
 Heflin, Rev. Malvin Rutledge (B. L.,
 Birmingham Coll.), Birmingham,
 Ala.
 Helmann, Nettele E., E. Boston.
 Henck, Frederick William, Knox-
 ville, Tenn.
 Hensel, Minnie Viola, Van Wert, O.
 Hogan, Mrs. Fanny, Conway, Ark.
 Holeman, Mary Russell, W. Dur-
 ham, N. C.
 Hosford, Edward H., Malden.
 Hunting, Eunie, Brookline.
 Ingoldsby, Thomas F., Cambridge-
 port.

Jacques, Ernest, Lakelet, Ont.
 Johns, Elmer L., Trenton, N. J.
 Johnson, Arlene, Boston.
 Jones, Solomon P., Marshall, Tex.
 Keller, Kent E., Redfield, S. D.
 Kennedy, Mrs. Annie, Forest Hills.
 Kennedy, Clara Genevieve, W.
 Roxbury.
 Keyes, Harmon Edward, Seattle,
 Wash.
 Knudson, John Baltzar, Dorchester.
 Ladd, Esther Evelyn (A. B., Tufts
 Coll.), Malden.
 Lambert, William Joseph, St. Paul,
 Minn.
 Lane, Mrs. Ella E., Kingsville, Tex.
 Leary, Esther Isabella, Brockton.
 Leavitt, Blanche Allen, Portsmouth,
 N. H.
 LeCompte, Pearle (B. O., Pierce
 City Baptist Coll.), Pierce City,
 Mo.
 Lincoln, Dora Elvira, Taunton.
 Littlejohn, Carrie May, Boston.
 Long, Sue Olive, Hazel Green, Ky.
 Love, Mrs. Mary E. Caldwell, Camp-
 bell, Tex.
 Luther, Jessie Wheaton, Newton.
 McCallum, Rev. William Cecil (A. M.,
 Transyberia), Melbourne, Aus-
 tralia.
 McCann, Anna F., University, N. Y.
 Macdonald, Anna, Charlottetown,
 P. E. I.
 McGrath, Joseph Francis, Roslin-
 dale.
 McLam, Clarence James (A. B.,
 Dartmouth Coll.), Ryegate, Vt.
 MacLeod, Rev. Albert Morrison (B.
 A., Dalhousie Univ.), Hyde Park.
 MacLeod, Mrs. Lena Murray, Hyde
 Park.
 McNeill, Hallie, Nashville, Tenn.
 MacQueen, Rev. Norman, Sydney,
 N. S.
 Mahoney, May, West Roxbury.
 Maurer, Elizabeth Laird, Eugene,
 Ore.
 Maxwell, Annie Robinson, E. Boston.

Students, 1911-1912 — concluded

Mead, Edward A., New York.
Merrill, Gertrude Fielden (A. B.,
Boston Univ.), Salem.
Milliken, Edith Eddy, Newtonville.
Mills, Sarah J., Auburn, N. Y.
Morrissey, A. C., Dorchester.
Moss, Roger Thomas, Malden.
Namendorf, Vinnie, Houston, Tex.
Nazareth, Lena, Waverly.
Newman, Vadda, Indianapolis, Ind.
Norbeck, Peter, Redfield, S. D.
Nussbaum, Ida R., Houston, Tex.
Palmer, Lena Mae, Gustine, Tex.
Patterson, Clara Maison, San An-
tonio, Tex.
Pearce, Estelle Leona, Cheney, Wash.
Peek, Mrs. (B. S., Union Female
Coll.), Amona, Tex.
Perkins, Ethel Maud, Malden.
Perry, Mildred T., Winthrop.
Phelps Fai Iva (A. B., Central Bap.
Coll.), El Paso, Ark.
Phillips, Margaret, Brownwood, Tex.
Poe, Lelia, Abilene, Tex.
Proper, Mrs. Myrtle Alma, Boston.
Prout, William C. (LL. B., Boston
Univ.), Boston.
Rampley, Eddie, Carnesville, Ga.
Ramsdell, Amy, Somerville.
Ramsey, Elizabeth Howard, Ashe-
ville, N. C.
Redwood, Cara S., Houston, Tex.
Richmond, Benjamin S., Chelsea
Rideout, Rev. Amos Allan (B. A.,
Univ. of N. B.; M. A., Cobb Div.),
Dorchester.
Riebel, John Augustus (M. D., Ohio
Med. Univ.), Columbus, O.
Riebel, Mrs. Laura M., Columbus, O.
Rives, Lois (A. B., LaGrange Coll.),
Sparta, Ga.
Roos, Mrs. Ella Frances, Cambridge.
Rossi, Cav. L. Melano, Boston.
Rufo, Antoinette Veronica, Newton.
Ruggli, Louise K., Cambridge.
Russell, Emma L., Waveland, Ind.
Ryan, Ethel Blanche, No. Weymouth.
Sanderson, Lucia Harriet (A. B.,
Western Reserve), Cleveland, O.
Saunders, Effye C., Jamaica Plain.
Seaver, S. Wilner, Malden.
Sexton, Winifred, Cortland, N. Y.
Shaffer, Nellie B., Indianapolis, Ind.
Shaffman, Elvira Rita, Boston.
Shaw, Mrs. Emily de, Boston.
Sheld, Carl G., Boston.
Sherwood, Eleanor E., Chicago, Ill.
Simmons, Jennie M., Hillsboro, Tex.
Simpson, Frances L., Timpson, Tex.
Slade, Idonah N., Spokane, Wash.
Sleeth, Prof. Geo. M., Avalon, Pa.
Small, Mertice V., Stonington, Me.
Smart, Cecile Clyde, LaGrange, Me.
Smith, Alice Belle, San Antonio, Tex.
Smith, Lena Barber, Cambridge.
Smith, Lilian Hazel, Toledo, O.
Smith, Rev. Nancy Wiley Pain (B. D.,
Tufts Coll.), Beverly.
Spinks, Sudie, Meridian, Miss.
Stackpole, Winifred A., Somerville.
Staples, Mrs. John D., Houston, Tex.
Stark, Melville C., Allston.
Stevens, Ethel May, Boston.
Storer, Emily Lyman, Boston.
Sullivan, Helen Esther, W. Roxbury.
Sullivan, Sadie Ruth, Jamaica Plain.
Swift, Mrs. Myrtie L., Stoughton.
Taber, Mrs. Elizabeth M., Boston.
Tally, Mabel, Stevenson, Ala.
Thrasher, Rev. Eugene H., Warren.
Wahle, Edna Marie, Buffalo, N. Y.
Warren, Helen Farrar (A. B., Mt.
Holyoke), Dorchester.
Waters, Lynwood, Atlanta, Ga.
Wetherald, Isabel E., Dorchester.
Weymouth, Ethel Leone, Brighton.
White, Marie Ellen, Brockton.
Willey, Laura Mabel, Waltham.
Winter, Elizabeth, Dalton, Ill.
Wise, Mrs. Kate Ellis (A. B., Mont-
gomery Coll.), Newport News, Va.
Witter, Marjorie E., Cambridge.
Woodruff, Rev. Watson (B. D., Hart-
ford Theo. Sem.), Lynn.
Wortham, Mrs. Ida N., Houston, Tex.
Wright, Edith Dwyer, Houston, Tex.
Zimmerman, Mrs. Charles Henry,
Atwoods Brook, N. S.

HISTORY AND METHODS

MANY attempts have been made to establish on a scientific basis a permanent professional School of Speaking. At its foundation in 1873 Boston University organized as one of its departments a School of Oratory. In 1879 that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on its work in connection with the post-graduate work of the "School of All Sciences."

Special classes steadily increased in numbers and interest, until the trustees permitted Dr. Curry, then Snow Professor of Oratory, to organize them into what has grown into the School of Expression. In 1884, with the co-operation of literary men and educators, the School was established as an independent corporation.

The founders aimed to secure the adoption of adequate methods for the development of expression, for the establishment of high standards in such work, for the elimination of commercial elements, and also to secure funds for endowment and for suitable buildings.

The School has maintained high ideals and has established sane methods of improving speech and of harmoniously developing voice, body, and mind in the perfection of oral speech. Investigations fostered by the School have brought about important discoveries, and the methods adopted have advanced vocal and other forms of training, and it is now recognized as the "fountainhead of right work in this department of education." The Courses of the School are arranged to meet fundamental needs. Methods of imitation, of mechanical analysis, of studies which result only in the acquisition and accumulation of facts, contrary to the ideals of the best modern education, are avoided. The methods chosen counteract the effects of repression, develop creative power, stimulate endeavor, and offer a well-balanced scientific training either for professional work or for harmonizing and perfecting the personality.

The School of Expression is founded upon the principle that the growth and development of the mind depend not only upon receiving right impressions, but equally upon giving them ex-

History and Methods — continued

pression. The fundamental law of the School is that impression must precede and determine expression. The School aims to supply a common lack in modern methods of education; takes its pupils as it finds them, and does for each and for all whatever is necessary to call forth the innate powers.

Students are made familiar with what master minds have expressed or recorded in literature, painting, and sculpture, and are brought into contact with the fullest artistic interpretations of life in such a way as to awaken their own best powers. Literature and art are studied as aspects of expression, and all expression is regarded as primarily centering in the natural languages. Students are required to express themselves in many ways, to converse, to tell stories, to read aloud, to write, to speak, to act, to recite, to dramatize good authors, to give monologues, to abridge the masterpieces of fiction, and to give dramatic impersonations.

Sir Henry Irving gave a reading in 1888 for the benefit of the School, the receipts of which constituted the nucleus of an endowment. Later Prof. Alexander Melville Bell added to this fund.

The purpose of the School is to emphasize the spoken word and to counteract the over-emphasis of the written word. Some of its characteristics are:

1. The harmonious development of the individual.
2. The bringing of students into such contact with nature, literature, and art as will stimulate spontaneous activity.
3. The awakening of imagination, feeling, and creative power, the stimulation of the student's own ideals, tested in the sphere of expression and directed to practical ends.
4. The development of the student's consciousness of his possibilities and the establishment of confidence in his best instincts.
5. The harmonizing of thought, emotion, and will, the co-ordination of all human activities, and the evolution of efficient personality for establishing self-forgetfulness.
6. The tracing of faults of speaking, or of stammering, of stuttering, or of impediments of speech, to their causes and the elimination of these causes by training.
7. The treatment of mannerisms as automatic movements, and their correction by establishing thinking.
8. The development of naturalness and efficiency through self-study, sympathetic identification, and assimilation.
9. Consciousness of form awakened in one's expression and made a means of interpreting and appreciating literature, art, and life.

History and Methods — continued

10. Literature studied as a "real interpretation of life," for the fuller appreciation of the possibilities of human nature and experience.
11. The principles underlying manual and motor training applied to securing the individual's command of voice and body as expressive tools or agents of his being.
12. The modulations of the voice and actions of the body developed by accentuating mental actions through expression.
13. The application of scientific methods to the development of voice, involving the curing of sore throat and the correcting of other defects caused by misuse of the voice by teachers, preachers, and speakers.
14. Expressive actions of the body and modulations of the voice used scientifically as means of motor training.
15. The art of entertaining as a mode of expression.
16. Culture gained from contact with universal ideals as embodied in art and in literature.
17. Adequate vocal technique. The student is grounded in fundamental principles and is given opportunity for direct practice.
18. The private home system of caring for students will afford right influences in the home life.
19. Public recitals, receptions, and social advantages of the School as a special feature of its life.

The methods of the School of Expression were well summarized by Dr. Lyman Abbott in his review of two books by Dr. Curry:

GROUND-PRINCIPLE OF THE SCHOOL

"Too much stress can hardly be laid on the author's ground-principle, that where a method aims to regulate the modulations of the voice by rules, inconsistencies and lack of organic coherence begin to take the place of that sense of life which lies at the heart of every true product of art. On the contrary, where vocal expression is studied as a manifestation of the process of thinking, there results the true energy of the student's powers and the more natural unity of the complex elements of his expression."

PERPETUATING NOBLE IDEALS

Dr. Shailer Mathews, Dean in the University of Chicago, in an article in "The World To-day" for February, 1908, says:

"[The] School of Expression is the center of noble ideals, not only for the public speaker but also for literature and education itself. . . . [Its] training is fundamentally one looking toward the liberation of the self from the restrictions set by self-consciousness, whether of soul or muscle, and the training of the body to express accurately the spiritual experience. . . . There could be no better appropriation of funds than to endow generously the school that will perpetuate these ideals."

COURSES OF STUDY

THE regular and special courses of each year are divided into groups (see Horarium, pages 24 and 25). Students may elect additional courses when their acquirements permit.

As is customary in colleges and universities, certain courses are given in alternate years. A few are given only once in three years.

The following courses are arranged in their logical order.

I

GROWTH AND DEVELOPMENT

Growth presupposes established natural conditions; and development, the co-ordination of man's purposes, with nature's conditions.

The technical courses for Voice, Body, and Mind are the means used in the School of Expression to establish nature; and practice upon the various forms of oral expression establishes these conditions in the use of the Speech Arts, thus preparing for the fullest development in creative activity.

I. VOCAL EXPRESSION

Vocal Expression centers in the study of thinking and its most direct revelations through modulations of voice and body. Attention, discrimination, and progression of ideas are developed. A natural method is adopted, first securing intensity of individual impressions, with the view of observing their effect upon voice and body. The rendering of the best literature is used as a means of revealing the student to the teacher and to himself. Each student is thus given a method of self-study and the direct use of his own creative powers.

First Year Courses: 1. Foundations of Expression. 2. Elements of Vocal Expression. 3. Logic of Vocal Expression.

Second Year Courses: 4. Imagination. 5. Assimilation and Dramatic Instinct. 6. Rhythm and Melody in Speech.

Third Year Courses: 7. Harmony of Expression. 8. Study of Selections. 9. Participation.

Fourth Year Courses: 10. Psychology of Vocal Expression. 11. Unity and Tone Color.

Courses of Study — continued

II. TRAINING OF THE VOICE

The method of developing the voice is not only technical but psychic, and consists in awakening the imagination, stimulating the feeling, and securing right actions of the mind. Simple problems in expression are associated with technical training.

The voice training is divided into two steps: (a) the securing of right tone production, and (b) the improvement of speech.*

(a) Development of Tone. First Year Courses: 1. Qualities of Tone. 2. Elements of Voice. Second Year Courses: 3. Principles of Vocal Training. 4. Emission of Voice. 5. Agility of Voice. Third Year Courses: 6. Flexibility of Voice. 7. Resonance.

(b) Development of Speech. During the First and Second Years: 1. Phonology. 2. Pronunciation. 3. Visible Speech.

III. TRAINING OF THE BODY

The School offers two courses for the development of the physical organism: (a) the *Organic*, which aims to secure proportion and normal adjustment of all parts of the body; (b) the *Harmonic*, which prepares the body for expression.

The first method stimulates growth; the second stimulates development and is primarily psychic.

(a) Organic Training. Courses: 1. Organic Gymnastics. 2. Educational Gymnastics. 3. Theory and Practice of Gymnastics. 4. Gymnastic Games. 5. Fencing. 6. Rhythmic Exercises or Fancy Steps.

(b) Harmonic Training. Courses: 1. Harmonic Gymnastics. 2. Elliptic Pantomime. 3. Grace and Power. 4. Co-operative Training.

IV. PANTOMIMIC EXPRESSION

The language values of the actions of the body are studied, elemental and expressive actions are stimulated and harmony secured in the motor areas of the brain, thus awakening Dramatic Instinct and bringing thought, feeling, and will into unity.

Courses: 1. Elementary Pantomime. 2. Manifestative Pantomime. 3. Representative Pantomime. 4. Characterization. 5. Gamuts of Pantomime. 6. Dramatic Action. 7. Pantomime of Musical Drama. 8. Unity in Action.

II

CREATIVE EXPRESSION

From the beginning creative work is required in conversations, discussions, problems, recitations, writing, and literary

* Methods of developing tone are based upon those of François Lamperti, and are adapted to the voice in speaking. The work in articulation and speech is founded upon Bell's Visible Speech.

Courses of Study — continued

or dramatic interpretations. Various practical modes of expression for awakening spontaneous energy are associated with all courses.

V. CONVERSATIONS

Students are encouraged to talk on ordinary topics, on incidents in their own lives, on subjects in which they are interested or about which they are reading. The life of the student is thus made manifest in everyday words, tones, and actions. (See also Speaking.)

Courses: 1. Story-telling. 2. The Beginnings of Literature. 3. Discussions. 4. Art Topics.

VI. PROBLEMS IN EXPRESSION

Short passages, sentences, or phrases, original and selected, are rendered by students to stimulate the creative actions of mind, body, and voice in natural unity.

Courses: 1. Problems in Reading. 2. Voice Problems. 3. Harmonic Problems. 4. Pantomimic Problems. 5. Dramatic Problems. 6. Problems in Speaking.

VII. APPRECIATION OR CRITICISM

Students, according to their advancement, meet several hours each week for rendering selections, addresses, stories, or scenes, written or chosen and prepared by themselves. In criticism the teachers endeavor first to discover the student's personal ideals and intentions, and, after indicating to them wherein they have succeeded or fallen short in attainment, to encourage them to further study along the line of a more adequate purpose.

1. JUNIOR CRITICISM. The criticism of the first year centers upon an endeavor to awaken the powers of the student, and to secure genuineness in thinking and simplicity in manner by co-ordinating logical instinct with spontaneity.

2. MIDDLE CRITICISM. Comparison of the student's actual attainments with his ideal. Gradual elevation of the student's ideal and comparison with race ideals in literature, dramatic art, and oratory.

3. SENIOR CRITICISM. Criticism of the lyric, epic, and dramatic spirit in monologue, impersonation, and histrionic expression. Necessity of suggestion. The creative instinct, co-ordination of inspiration and regulation. Unity in the different modes of expression.

4. POST-GRADUATE CRITICISM. (See Professional Courses.)

VIII. WRITTEN OR VERBAL EXPRESSION

Command of English is secured in accordance with the methods of the School of Expression by awakening the faculties before attempting to secure facility in expression. Expression proceeds from within outward.

1. THEMES. Short themes upon familiar literary or artistic topics. The student is urged to keep close to his own experience and work. Prin-

Courses of Study — continued

ciples of rhetoric practically applied. Nature and beauty of the English language practically established.

2. ENGLISH. Literary creation. The writing of stories, poems, and essays. The expression of thought, feeling, and imagination through words.

3. ENGLISH WORDS. The nature of words. Studies in etymology. Written exercises for the improvement of the student's vocabulary.

4. STYLE. Written and spoken style contrasted. The spirit of different authors shown. Individual peculiarities. General qualities of style. Laws of expression as applied to words.

III

LITERATURE AND ART

In addition to work for personal development (I-IV) and the creative work in conversations and renditions of literature (V-VIII) various phases of literature and art are studied as records of the ideals of the race. Such "criticisms of life" are studied in direct union with the student's artistic use of the natural languages.

IX. LITERATURE

Literature is studied in the School of Expression in two ways, — first, intensively, by vocal interpretation, discussions, conversations, and presentations of the best literature, in the criticism classes; second, by the methods pursued in the colleges of the present time. These methods complement each other and in the School of Expression are carried on simultaneously.

(a) Artistic or Creative Study of Literature

COURSES: 1. Lyrics and the Voice. 2. Forms of Poetry. 3. Vocal Interpretation of Literature. 4. Dramatic Thinking. 5. Metre. 6. Forms of Literature as Phases of Art. 7. Public Reading of the Bible. 8. Literature and Expression. 9. Monologue.

(b) Dramatic and Critical Study of Literature.

1. THE LITERARY SPIRIT. Literature as a necessary manifestation of human nature. Primary aspects of literature, illustrated by vocal interpretation of selections made by the students. See pp. 22 (V), 26 (c), 29 (I-b).
2. DRAMATIC SPIRIT. (See Horarium, pp. 24-25, and Dramatic Arts, p. 30.)

(1) Dramatic Thinking. (a) Situation, Dialogue, Character. (b) Characterization, Bearings, Attitudes, Dramatic Action. (c) Forms of the Drama — Farce, Comedy, Burlesque, Melodrama, Tragedy, — their nature and modes of interpretation. (d) Unity — Centralization, Oppositions, Movement, Color, Gradation and Contrast.

(2) Dramatic Rehearsal and Problems. (a) Stage Art, Stage Business, Stage Traditions, Representative Art. (b) Dramatic Rehearsal — Farce, Comedy, Burlesque, Tragedy, — of 16th, 18th and 19th Century plays.

SCHOOL OF EXPRESSION HORAR

	Monday	Tuesday	Wednesday.
* FIRST YEAR RE			
9	Qualities of Voice	Beginnings of Literature (Story Telling)	
10	Oral English (Foundations of Expression)	Principles of Training	
11	Epochs of Literature — Platform Interpretation	Dramatic Thinking (a) (Shakespeare)	
12	Dramatic Rehearsal (D.T. 1) (Shakespeare)	English (Daily Themes)	HOME DAY
† FIRST YEAR SI			
9	Qualities of Voice	Beginnings of Literature (Story Telling)	Criticism
10	Oral English (Foundations of Expression)	Principles of Training	Pantomimic Problems (2)
11	Epochs of Literature — Platform Interpretation	Dramatic Thinking (a) (Shakespeare)	Harmonic Gymnastics
12	Dramatic Rehearsal (D.T. 1) (Shakespeare)	Voice Training	Voice Training and Speech Elements (Emission)
† SECOND YEAR			
9	Qualities of Voice	Voice Training	Beginnings of Literature (Story Telling)
10	Oral English (Foundations of Expression)	Principles of Training (Methods)	Pantomimic Problems (2)
11	Epochs of Literature — Platform Interpretation	Dramatic Thinking (a) (Shakespeare)	Extemporaneous Speaking (Literature and Expression)
12	Dramatic Rehearsal (D.T. 1) (Shakespeare)	English (Adjunctive Courses)	Elemental Praxis
* SECOND (MIDDLE) YE			
9	Discussion		Voice Training
10	Dramatic Reading and Recitation		Dramatic Rehearsal (2-b) (Shakespeare)
11	Imagination and Dramatic Instinct	HOME DAY	Rhythm and Melody (Classics)
12	Epochs of Literature — Platform Interpretation		Voice Training (Emission)
† THIRD YEAR S			
9	Dramatic Rehearsal (3) (Modern Drama)	Lessons in Vocal Expression (Vocabulary of Delivery)	Dramatic Construction (6)
10	Impersonation (5)	Modern Drama (a and b)	Platform Art (Original Arrangements)
11	Imagination and Dramatic Instinct	Methods of Teaching (History of Pedagogy)	Voice (Chorus Singing)
12	Voice Training (Resonance)	Stage Art (2-a)	Pantomimic Problems (2)
* THIRD YEAR R			
9	Dramatic Rehearsal (Modern Drama)	Lessons in Vocal Expression (Vocabulary of Delivery)	Dramatic Construction (6)
10	Impersonation (5)	Modern Drama (a and b)	Platform Art (Original Arrangements)
11	Imagination and Dramatic Instinct	Methods of Teaching	Voice (Chorus Singing)
12	Voice Training (Resonance)	Stage Art (2-a)	Pantomimic Problems (2)
† FOURTH YEAR C			
9	Review and Methods of Voice	Stories from Literature	Voice (Special Drill)
10	Methods in Foundations	Review and Methods of Training	Grace and Power
11	Vocal Interpretation of Literature (Selected)	Methods of Teaching, or Platform Art (Practice)	Dramatic Rehearsal
12	Platform Art, No. 2	Imagination and Dramatic Instinct (Selected)	Epochs of Literature — Platform Interpretation

* Letters and figures refer to III, Literature and Art, pp. 23 and 26 in Catalogue. * Regular Cour

SUM, 1912-1913, FIRST HALF-YEAR

Thursday	Friday	Saturday	
REGULAR COURSE			
Voice Training	Harmonic Gymnastics	Oral English (Classics)	9
Oral English (Foundations)	Beginnings of Literature (Conversations)	Extemporaneous Speaking	10
Pantomimic Problems	Dramatic Rehearsal (Farce)	Harmonic Gymnastics	11
Recitation and Personality	Lecture — Dramatic Criticism	Informal Recital	12
SPECIAL COURSE			
Oral English (Foundations)	Narrative Poetry	Oral English (Classics)	9
English (Adjunctive Courses)	Browning (The Monologue)	Extemporaneous Speaking	10
Voice Training	Dramatic Rehearsal (Farce)	Harmonic Gymnastics	11
Art of Shakespeare (7)	Lecture — Dramatic Criticism	Informal Recital	12
SPECIAL COURSE			
Harmonic Gymnastics	Narrative Poetry	Oral English (Classics)	9
Imagination and Dramatic Instinct	Browning (The Monologue)	Principles of Voice (Mind and Voice)	10
Dramatic Rehearsal (2-b)	Dramatic Rehearsal (Farce)	Oral English (Reading)	11
Voice Training	Lecture — Dramatic Criticism	Informal Recital	12
AR REGULAR COURSE			
Elliptic Pantomime (1-b)	English (Argumentation)	Harmonic Gymnastics	9
Voice Training (Ability)	Browning (The Monologue)	Principles of Voice (Mind and Voice)	10
Personation and Participation (Platform Art)	Rehearsal (Comedy)	Oral English (Methods) (Lessons in Vocal Expression)	11
Art of Shakespeare (7)	Lecture — Dramatic Criticism	Informal Recital	12
SPECIAL COURSE			
Elliptic Pantomime (1-b)	Visible Speech and Articulation (Bell's)	Life Sketches	9
Vocal Interpretation of the Bible	Epochs of Literature — Platform Interpretation	Principles of Voice (Mind and Voice)	10
Unity and Action (1-d)	Forms of Literature (3)	Oral English (Methods) (Lessons in Vocal Expression)	11
Elliptic Drill (1-b)	Lecture — Dramatic Criticism	Informal Recital	12
REGULAR COURSE			
Elliptic Pantomime (1-b)		Life Sketches	9
Vocal Interpretation of the Bible	HOME DAY		10
Unity and Action (1-d)		Principles of Voice (Mind and Voice)	11
Dramatic Modulations of Voice (Lyric and Epic Spirit)	Lecture — Dramatic Criticism	Oral English (Methods) (Lessons in Vocal Expression)	12
COURSE (ELECTIVE)			
Elliptic Pantomime (Methods)	Visible Speech and Articulation (Bell's)	Dramatic Rehearsal (2)	9
Epochs of the Drama (3)	Epochs of Literature — Platform Interpretation	Principles of Voice (Methods) (Mind and Voice)	10
Characterization (x-b)	Forms of Literature (3)	Oral English (Methods) (Lessons in Vocal Expression)	11
Vocal Training (Tone Color)	Lecture — Dramatic Criticism	Informal Recital	12

es, \$150 per year.

† Special Courses, selected from Horarium, \$200 per year.

‡ Tuition, \$50.

Courses of Study — continued

(3) Epochs of the Drama. 16th Century, Shakespeare and Contemporaries; 18th Century, Sheridan, Goldsmith, Knowles; 19th Century; Poetic Drama, Shelly's "Prometheus Unbound," Browning's "Pippa Passes," Milton's "Comus."

(4) The Monologue as a dramatic form, and its interpretation. (Text — "Browning and Dramatic Monologue," S. S. Curry.)

(5) Impersonation, or Platform Interpretation of Plays.

(6) Constructive Dramatic Art. (a) Dramatic Construction, practical and theoretical; the relation the stage bears to fiction; relation theme, story, plot and situations bear to characterization through style; relation of dramatic construction to characterization. (b) Dramatic Criticism. Analysis of plays; history of the drama. (c) Practical Playwriting; outlining of original plays; adaptation of novels to the stage.

(7) Shakespeare's Art. Internal evidences of development; dramatic rehearsal of plays. (Text — Dowden's Primer.)

(c) Additional Courses Combining Both Methods.

1. PRIMARY LITERARY FORMS. Conversations, fables, allegories, lyrics, old ballads, story-telling.

2. NARRATIVE AND LYRIC POETRY and their interpretation through the voice.

3. FORMS OF LITERATURE. Characteristics and forms of poetry and art, with their causes. Selection and rendering of notable examples.

4. GREAT EPOCHS OF LITERATURE. (a) 14th Century, Chaucer as the central star. (b) 16th Century, Shakespeare as the central figure. (c) 18th Century, Scott, Goldsmith, Wordsworth, etc. (d) 19th Century, as illustrated by Tennyson, Browning, and other standard writers.

5. BROWNING. The Monologue, its spirit, form and peculiarities. Analyses and renderings.

6. EPIC SPIRIT. (a) "Idylls of the King" (Tennyson), sources and legends; Tennyson's blank verse. (b) "Hiawatha" (Longfellow). (c) Bible Reading.

7. ARTISTIC PROSE. History of prose. Why prose follows poetry. Vocal interpretation of the spirit of English prose masters. Oratory. The Novel.

8. THE MODERN SPIRIT. Spiritual Movements in the 19th Century Poets. The Short Story. Shakespeare's Historical Plays.

9. HISTORY OF HUMOR. Conversations, recitations, discussions.

10. METRES. Metre as a form of rhythm. Character and meaning of different metres. The expressive use of metre by the great poets. (Metres is sometimes studied as a part of the advanced courses in Voice or Vocal Expression — Oral English.)

X. RELATION OF THE ARTS

The art spirit is considered in relation to expression, and each art as a record of expression is studied as revealing some special act of the human spirit. The courses of art-studies endeavor to guide students to an appreciation of painting, music, sculpture, architecture, and the various other arts. The laws governing the arts are studied and applied to speaking, acting, reading, and other aspects of vocal expression. The methods of studying art are peculiar to the School of Expression and constitute one of its important features. The work is given in regular courses, a special course each year,

Courses of Study — continued

illustrated by the stereopticon, on some phase of art in picture galleries, studios, or the Art Museum. Courses are arranged so that students may have the benefit of different studies, lectures, and courses every year.

The following are among the courses of lectures on Art, illustrated by the stereopticon:

- I. HISTORY AND DEVELOPMENT OF ART. 1. Nature of Art.
2. Great Periods of Art. 3. Spirit of Greek Art. 4. Romanticism. 5. Realism. 6. Impressionism.

II. FORMS OF ART. 1. History of Expression in Sculpture. 2. Composition in Painting. 3. Technical Struggles in Art. 4. The Art of Our Time.

III. MASTERS OF EXPRESSION IN PAINTING. 1. Early Christian Art. 2. The Renaissance (1). 3. The Renaissance (2). 4. Albert Dürer. 5. Rembrandt. 6. Rubens, the Painter of Gesture.

IV. ART OF OUR TIME. 1. The Landscape. 2. The Painting of Peasants. 3. Pre-Raphaelitism. 4. Summary of Art Movements. 5. American Art. 6. Tendencies in Art.

The following courses are conducted in informal lectures and criticisms, complemented by discussions with the students: Art and Literature; Study of Forms of Literature and Forms of Art—Relation of One to the Other. Art Movements. Necessity and Function of Art. How to Study Pictures.

IV

PHILOSOPHY OF EXPRESSION

The characteristics of expression in nature and in art are contrasted, and the differences between life movements and artistic representations studied in order to broaden the student's knowledge of himself, deepen his experience, and find his relation to his work.

1. PROVINCE OF EXPRESSION. Expression in nature and in man. Kinds of Expression. Contrast between fundamentals and accidentals, response of voice and body to mind in expression.

2. ELEMENTS OF EXPRESSION. In nature, life, and art.

3. PSYCHOLOGY IN RELATION TO EXPRESSION. Mental action in assimilation contrasted with that in imitation; the necessity of courage, spontaneity, life.

4. METHOD. Logic of reading and speaking. Study and practical application to speaking of the great essays on method.

5. HUMAN NATURE. Dramatic and artistic interpretations of man, philosophy of man and his perfection through training.

Courses of Study -- continued

V

PERSONAL CULTURE

The School not only prepares students for specific professions but aims especially to develop true manhood and womanhood. The work of the institution has been recognized by its power to stimulate ideals, awaken aspirations, and quicken imagination and feeling.

Students attending primarily for culture can arrange courses of from one to twenty hours a week which will meet their needs. The courses especially recommended are those in Literature and English, in the training of the Voice and Body, in Conversations and the various courses and studies in Art. The lectures and literary interpretations are especially valuable in awakening required interest in and knowledge of art and literature.

Special courses for culture: 1. The Voice as a Social Factor. 2. Conversation as an Art. 3. The Art of Entertaining. 4. Grace in Everyday Life.

VI

SPIRITUAL CULTURE

Courses open to all the students irrespective of class. Among these are the following: 1. Chapel Talks — Bible. 2. Spiritual Ideals of the Poets. 3. Spiritual Ideals of Other Ages. 4. Spiritual Ideals of Our Time. 5. Expression and Life.

VII

PROFESSIONAL ATTAINMENT

Thorough training for harmonious development of mind, body, and voice is arranged for all students no matter what their profession. Many decide upon a profession too early and without understanding their possibilities. The School aims first to develop the mental and spiritual possibilities of the individual and then endeavors to secure a wise decision as to the life work.

After decision is made, and frequently parallel with the personal training (I-VI), students are arranged in classes according to their professional aims with reference to a specific vocation.

Courses in this department prepare graduates of colleges, universities, and professional schools, for the pulpit, the bar,

Courses of Study — continued

the platform, or the teacher's chair, for public reading or for the stage. Graduates of the School are filling prominent positions in all parts of the world and in all departments of life. Many of the ablest professional men and women, even after attaining success, have taken courses at the School. Ninety per cent of the students are preparing for professional life, and of these the entire percentage from the class of 1910 found employment.

I. TEACHERS

(a) Teachers of Vocal Expression and Speaking

Courses: 1. Principles of Education. 2. Methods of Teaching Vocal Expression. 3. Methods of Teaching Voice. 4. Review of Fundamentals. 5. History of Elocution. (See Horarium, pages 24 and 25.)

(b) Teachers of Literature and English

Courses: 1. Study of literature by contact with the author in practical rendering and by collateral reading courses rather than by mere analysis. 2. Relation of Literature to Vocal Expression. 3. Rhetoric and English necessary to meet the needs of students. 4. Vocal Interpretation of Literature.

Teachers acquire not merely a knowledge of the language and data regarding writers, but literary instinct and imaginative insight.

(c) Teachers of Public Schools

Training of the voice to secure ease, health, and effectiveness. Development of the pleasanter qualities of voice. Studies of human nature. Naturalness in reading and expression. Articulation. Function of vocal expression in education.

Courses: 1. Voice. 2. Harmonic Gymnastics. 3. Vocal Expression. 4. Studies of Human Nature (Dramatic). 5. Courses for naturalness in speaking and reading. 6. Methods of teaching reading adapted to grade work. 7. Programs of exercises and practical problems for Voice, Body, and Mind, adapted to the needs of primary, grammar, and high school grades.

(d) Teachers of Physical Gymnastics

DEPARTMENT OF PHYSICAL CULTURE

Eliza Josephine Harwood, Instructor. (See Special Organic Training Circular.)

A Special Teachers' Course in the (a) Theory and Practice of Gymnastics, embracing Lectures upon General and Special Kinesiology, enabling students to become familiar with the laws and principles which underlie all Organic Training; (b) Methods of Teaching, Supervising, and Organizing; (c) A comparative study of Other Systems; (d) Corrective Exercises for general use in the schoolroom; (e) Games and Plays; (f) Dancing, Aesthetic, both the theory and practice.

Elective Courses: (a) Fencing; (b) Dancing, both social and aesthetic.

Courses of Study — continued

II. PUBLIC READERS

"The Art of the Platform," including Public Reading, Impersonations, and all forms of Vocal Interpretation of Literature, demands even greater self-control, more imagination, and a broader culture than Dramatic Stage Art, because it depends not upon scenery or stage accessories for effect, but upon that control of self which produces suggestive modulations of Voice and Body, and skill in accentuating all the expressive values of language. The transitions of character and of passion, the delicate and varied intimations of the creative imagination, call for the finest technical skill. The reader or lecturer occupies the center of attention and must be able to awaken and sustain interest by the simplest means.

Courses: 1. Public Reading as a Fine Art. 2. Vocal Interpretation of Literature. 3. Story-telling in all its forms, from simple after-dinner stories to Dramatic and Epic Narration. 4. The Monologue. 5. Life or Vaudeville Sketches. 6. Impersonation or the Platform Interpretation of the Drama.

Formal and informal recitals, affording practical platform experience with audiences, are given semi-weekly throughout the year, and students are also encouraged to conduct entertainments in and around Boston. Special public recitals during April and May.

Students with marked ability for the platform may take this special course in two years. (See Terms, page 39.)

III. DRAMATIC ARTISTS

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality of the student unfolded. Modes of pantomimic action, the command of voice modulations, and the ability to enlarge and extend these at will, are so developed as to render the lines with intelligence and passion and to develop power in characterization.

Dramatic rehearsals, burlesque, farce, melodrama, comedy, and tragedy are given regularly throughout the year. Courses are given in dramatic action and characterization and the principles of stage business.

Courses: 1. Dramatic Thinking. 2. Dramatic Rehearsal. 3. Stage Business. 4. Forms of the Drama. 5. Characterization. 6. Modern Drama. 7. Old Comedies. 8. Poetic Drama. 9. Life Studies. 10. Histrionic Expression. 11. Dramatic Construction. 12. Stage Art.

Candidates for the Dramatic Diploma are expected to include the Special Summer Dramatic Term in their regular course. (See March number of "Expression," page 3.)

IV. WRITERS

The courses in the School of Expression have been the means of unfolding the creative energies and of developing individuality in style of able writers. Dramatic courses are as helpful to writers of plays as to actors. Style in writing is developed by systematic and progressive stimuli. Laws

Courses of Study — continued

of writing are deduced from a study of the universal principles of art and are applied to the writing of themes. Rules of rhetoric and grammar related to universal laws are thus relieved of their mechanical tendencies.

V. PUBLIC SPEAKERS

Practical courses to develop the power to think when upon the feet and to secure a vocabulary of delivery as well as of words. The student receives practical exercises and studies to awaken a true ideal of oratory. These develop mental power and grasp, logical method, and control of feeling, as well as of voice and of body. Laws of expression applied to oratory and style in delivery.

Courses: 1. Conversations. 2. Extemporaneous Speaking. 3. Story-telling. 4. Discussions. 5. Debates. 6. Oratory. 7. Voice. 8. Platform Art.

(a) Preachers

The development of the preacher is a peculiarly difficult problem of education. Mere knowledge will not do the work. Mind, voice, and body must be thoroughly trained and brought into unity; imagination and feeling must be awakened and spiritual powers realized.

9. Naturalness established to correct mannerisms. 10. Bible Reading.
11. Literary Interpretation of Poetry.

Special classes and work are arranged in both the summer and winter terms. (See Special Circular.)

(b) Lawyers

Lawyers have found the courses in the School of Expression of great advantage, and several courses on Saturday afternoons and on certain evenings during the week are arranged for members of the legal profession.

Courses: 1. Extemporaneous Speaking. 2. Voice. 3. Discussions. 4. Methods of Orators. 5. Art of Speaking. 6. Argumentation and Debate. 7. Oratoric Style.

(c) Lecturers

Those preparing to become lyceum lecturers and entertainers are recommended to take the courses for Public Speaking and Dramatic Expression. Special courses are adapted to individual needs.

VIII

SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with different diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject, when needed, is given by the teachers to suit, as far as

Courses of Study — continued

possible, the convenience of students. Many persons now filling high positions were thus started in their preparation by the School.

I. PREPARATORY COURSES

Preparatory Courses, to make up deficiencies, either for Advanced Standing or for regular requirements:

1. All summer work counts toward regular diploma courses. (See March number of "Expression," page 11.)
2. Special September Preparatory Term opens the first Tuesday in September. (See March number of "Expression," page 11.)
3. Three hours on Saturday for students and teachers occupied during the week.
4. Special evening courses. (See Evening Circular.)

II. LABORATORY OF VOICE AND TRAINING

Cases requiring specific work in voice receive expert examination and diagnosis, and special courses of training are arranged for each individual case.

Stammering, Impediments of Speech, Defective Conditions, Pathological Conditions, Sore Throat caused by Misuse of Voice, Loss of Voice, are laboratory cases.

III. TEACHERS OF THE DEAF

Harmonic training, vocal training, articulation, programs of exercises for the voice of deaf mutes.

IV. PUBLIC SCHOOL TEACHERS AND OTHERS

Elective courses, Saturday morning, afternoon, and evening.

V. CHILDREN'S CLASSES

Saturday afternoon. Courses: 1. Reading and Recitation. 2. Simple Harmonic Exercises. 3. Fancy Steps. 4. Gymnastics.

VI. PHYSICAL TRAINING

The various courses in Physical Training are open to special students, and full normal courses for teachers of Physical Culture are given. A general course for health and grace: 1. Fancy steps or rhythmic movements in dancing. 2. Corrective work. 3. Medical Gymnastics. 4. General training for children and adults. (See Organic Gymnastic Circular.)

VII. EVENING CLASSES

Courses: 1. Reading. 2. Speaking. 3. Voice. 4. Dramatic Art. (See Special Circular.)

Courses of Study — continued

VIII. HOME STUDIES

The Home Study Department offers courses in all phases of Vocal Expression, and in special lines of Literature. Besides courses for teachers, designed as keys to the use of Dr. Curry's publications, may be mentioned:

Courses: 1. Speaking. 2. Relation of the Lyric Spirit in Literature to Reading. 3. Narrative Spirit in Literature. 4. Entertainment (Story-telling). 5. Beginnings of Literature: (a) Mother Goose Rhymes. (b) Myths and Fables. (c) Folk Lore. 6. Recuperative programs. (See Home Study Circular.)

IX. SUMMER COURSES

The summer terms and courses of the School are unique, thoroughly organized, practical, and progressive. They furnish unusual opportunities for the earnest student who finds it necessary to economize time. Both beginning and advanced courses are given in these. All work done in the Summer Terms counts toward the regular diploma courses. (See March Number of "Expression," page 12.)

X. ADJUNCTIVE COURSES

Preparatory English and Rhetoric, Argumentation, Parliamentary Law, Play-writing and Dramatic Criticism, Methods of Staging Plays, French, German, Music, Singing, and Stage Art.

Many singers and teachers of singing take the voice courses of the School of Expression. They receive extra and special training according to the principles of the School.

PUBLIC ARTISTIC WORK OF THE STUDENTS

Literary interpretations, impersonations, dramatic rehearsals, presentation of plays, with and without scenery, form important features of the School.

Students are encouraged to make creative studies in connection with prescribed courses. Many of these studies are subject to suggestions from the teachers.

Professional students during their senior year are allowed, when their work is satisfactory, to give special public recitals under their own name, and they are allowed the use of the Irving Studio for that purpose. Such recitals, however, must first be given informally in recital, and approved by the teachers in charge. These recitals must show originality in conception of dramatic handling and must be from some standard work.

The recitals Saturday noon and Wednesday evening are important courses, and attendance at and participation in these recitals is required of diploma students.

General Information

GENERAL INFORMATION

REQUIREMENTS FOR ADMISSION

Applicants for admission are required to present two testimonials as to character and qualification from persons of recognized standing.

Professional courses are arranged for College Graduates and graduates of Professional Schools; applicants are required to have education and training equivalent to the requirements for a high school diploma.

Entering or regular Junior Class is limited to thirty members.

Deficiencies in language or other studies must be made up before graduation.

Applicants for Professional Courses must, in addition to the general requirements, show ability in the particular form of Expression chosen for specialization.

REQUIREMENTS FOR ADVANCED STANDING

Applicants for admission to the Special Second Year Courses must meet the general requirements for admission and present certificates (certificate blank furnished on application) from former teachers of expression, stating the subjects, the studies, and the number of hours taken in class and in private. Three summer terms or four hundred hours of certified credits, with entrance examinations on the same, are required for admission to "Advanced Standing." Before graduation "Advanced Standing" students are required to pass in the fundamental work of the first year as well as in advanced courses.

College graduates, or those having equivalent attainments, may take the Teacher's Diploma course in two years. Such students are also required to pass all the examinations in the first, second, and third year groups of courses.

For terms for Special Courses, see page 39.

DIPLOMAS

The work of the School is arranged in groups of courses, and diplomas and other honors are awarded according to the number and nature of the courses mastered and the attainment.

General Information — continued

1. GENERAL CULTURE DIPLOMA. Requires the mastery of first and second years' work. (See Horarium, pages 24 and 25.) This work is preparatory for professional work, and requires personal assimilation of all principles. Therefore graduates of this course are excellently prepared to meet requirements of teachers of Expression.

2. SPEAKER'S DIPLOMA. Requires the mastery of two years' work (thirty to forty courses), elective. Special requirements in discussion, extemporaneous speaking, debate, and courses in oratory.

3. PREACHER'S DIPLOMA. For graduates of theological schools. Requires the mastery of one year's work (twenty courses).

4. TEACHER'S DIPLOMA. Three years. This diploma calls for the mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting, and vocal interpretation of literature. Mature students (college graduates) are permitted to take the three years' course in two years. (See Terms, page 39.)

5. PUBLIC READER'S DIPLOMA. Two years* (elective courses with private lessons). Three groups of courses are required. Emphasis is laid on the Vocal Interpretation of Literature, Platform Art, Dramatic Training, and courses in criticism and public recital work.

6. DRAMATIC DIPLOMA. Three special groups of courses and the Special Summer Dramatic Term are required for this diploma. This course emphasizes Dramatic Training, Dramatic Action, Training of the Body, Pantomimic Expression, Dramatic Rehearsals, Dramatization, Stage Business, and Histrionic Expression. Where the personal attainment is sufficient this course may be taken in two years.

Writers of plays may substitute extra work in Dramatization for some phases of dramatic training.

7. LITERATURE DIPLOMA. Requires two years (at least thirty courses), with special emphasis on English, Literature, Art, and creative work in writing, speaking, and reading.

8. ARTISTIC DIPLOMA. An honorary diploma, and requires at least one year of systematic work after receiving the Public Reader's or Dramatic Diploma, and high artistic attainment in Impersonation, Public Reading, or some phase of Dramatic Art.

9. PHILOSOPHIC DIPLOMA. An honorary diploma, and requires at least one year of systematic organized work after receiving the Teacher's Diploma and pronounced success in teaching Expression.

DECORATIONS

Graduates who have taken three full years of instruction and have achieved high attainment in their courses, will be decorated as follows: for high personal development and control, the white cross; for broad knowledge of Expression and ability to teach it, the blue cross; for public reading, the red cross; for dramatic and histrionic art, the purple cross; for high attainment as a speaker, the golden cross.

Graduates who have attained success in some department of Expression after a four years' course and have received honor in their work, will receive,

* Subjects selected from First, Second, and Third year regular courses.

General Information — continued

for artistic and creative work, the purple star; for teaching, the blue star. Those who through the work of the School have rendered service to their fellowmen will receive the white star.

By special vote of the Trustees, honorary diplomas or medals are occasionally conferred upon artists. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and others, have received these.

BOARD AND HOME

The advantages of Boston as a place of residence for students are well known. Living is less expensive than in any other city of its size. Students can board either in the same house with teachers, in private families, or in students' homes, for from \$175 to \$250 a year, and upwards.

The placing of students in homes is supervised by the Dean, assisted by the matron, and students are not allowed to choose a home without consulting the office.

One of the teachers acts as matron to the ladies in attendance, and all the teachers keep in personal touch with students.

Parents of young lady students are advised to require their daughters to place themselves under the chaperonage of the matron.

The Boston Students' Union, 81-83 St. Stephen St., Boston, offers to young women students the privileges of a club house, with restaurant, reading rooms, and opportunities for meeting their friends. A small fee is charged for membership.

The School Studios offer to the students an opportunity for social intercourse and study. Everything necessary to the life of the student is arranged from the office, so that young lady students are exactly as well protected as in their homes.

With Official Application for entrance, students are requested to state their requirements as to boarding accommodations, and especially the price to be paid for board. On receipt of Applicants Card the office will select accommodations to meet requirements, subject to approval on arrival.

Students will be met at trains when parents request it.
(See Announcement Circular, page 10.)

General Information — continued

HOW YOUNG WOMEN STUDENTS MAY FIND SUITABLE ROOMS IN BOSTON

The Boston Co-operative Registry for Students has been formed for the purpose of helping young women students to secure board, lodging, and right environment.

Yearly, more and more young women are coming to our city to profit by the many educational opportunities it offers. The problem of housing this increasing temporary population is a serious one, for only the larger institutions can afford to maintain regular dormitories, and even these find it impossible to accommodate all the students requiring rooms. There are a number of Boarding Homes and Clubs which provide excellent accommodation and surroundings, but these, too, are insufficient, and many students are obliged to seek lodgings in private families.

It is possible to live reasonably in Boston and at the same time respectably if one knows how to choose. To aid in this choice, the School of Expression avails itself of the splendidly organized Co-operative Registry for Students which has established centres in various parts of the city adjacent to schools, and in localities where students would naturally choose to live, in order to extend its own usefulness to students.

Registrars in charge of these centres have at their command a list of recommended rooms in apartments, private houses, lodging and boarding houses, at prices varying with the location and size of the room. In making application to the Office for boarding accommodations, students are asked to state their preferences, and accommodations to meet requirements will be secured, subject to approval on arrival.

General Information — continued

LIBRARY ADVANTAGES

For collateral and extended reading and research, students of the School are granted special privileges at the Boston Public Library. This is, for the purpose, the most complete and serviceable library in the world, and its treasures of literature (six hundred thousand volumes), art, and history are open to the School as freely and without cost as if it were the sole possession of the School. Too great value cannot be put upon such convenient and complete opportunities for reading and study. It is said that students of the School of Expression avail themselves of this privilege more than do the students of any other school or college in Boston or the suburbs.

CALENDAR

The School year opens on the first Thursday in October each year, and closes on the second Thursday in May. Examinations for Advanced Standing are held on the Wednesday preceding the opening day, at 9 a.m. There is a recess on legal holidays, and for ten days at Christmas.

The School opens at nine o'clock each morning in the scholastic year. The President's office hour is between 8 and 9 a.m. daily during the school session. The office hour of the Dean is between 3 and 4 p.m. every day, beginning September first.

APPLICATIONS FOR POSITIONS

Institutions desiring teachers for permanent or temporary positions are requested to make application to the Office. As it is in the interest of the School that every teacher sent out shall be successful, careful attention will be given to all inquiries from schools and colleges, and a thoughtful selection made. No one is so competent to judge of the possibilities of the student as are his teachers.

Please address communications to the Dean, School of Expression, Pierce Building, Copley Square, Boston.

General Information -- continued

TUITION

All tuition payable in advance (interest charged on tuition over one month due), as follows:	
Each regular diploma group of courses, for each school year. (See Horarium.)	\$150.00
(To be paid \$100 on opening day, and \$50 on or before the second Monday in January.)	
Each special diploma group of courses for each school year. (See Horarium.)	200.00
Fee for Fourth year work	50.00
Work chosen by subjects, one hour each week, for the year	15.00
Four hours on one day, each week, for the year	40.00
Any regular group of courses, one month	25.00
Selected subjects chosen out of the course	10.00
For Evening Classes, see Special Evening Circular.	
For Special Teacher's Course (Gymnastic), see Special Gymnastic Circular	75.00
Home Study Course fee, for one year (see Home Study Circular)	10.00
Diploma fee	5.00
Extra examinations, each	5.00
For Preparatory Term (September), see Summer Circular	30.00
Private Lessons, per hour	1.00 to 6.00
Laboratory fee for examination and consultation	5.00
Registration fee	2.00
Adjunctive Courses according to work given.	
For Summer Terms, see March "Expression," page 13.	

Students who have paid \$450 are charged no further tuition for the regular work of any of the three years. One-half regular rates for clergymen and theological students. Twenty-five per cent reduction from regular rates for public school teachers not studying for teachers of elocution. Deficiencies must be made up before graduation, subject to extra charge.

Applications for loan scholarship must be made on registration, and no petitions for this scholarship will be received after registration. Applicants for Loan Scholarship must be known and recommended by graduates or friends personally acquainted with the teachers of the School.

No rebates.

LOANS AND ASSISTANCE

Increase of the loan funds is greatly needed. Worthy students are often unable to complete their studies without some kind of assistance. It has been our endeavor to allow no one to leave the School for lack of funds; but promising students are often compelled to shorten their course or take positions before finishing their studies.

The following loan scholarships are available:

General Information — continued

ELIZABETH BANNING AYER SCHOLARSHIP

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

J. W. CHURCHILL ANNUAL SCHOLARSHIP

Founded from the receipts of readings given to the School of Expression.

DANA ESTES ANNUAL SCHOLARSHIP

The sum of one hundred dollars to be loaned to some lady who shows proficiency in expression.

THE STUDENTS' SCHOLARSHIP FUND, 1902

The sum of one hundred dollars to be loaned to some worthy student who has spent at least one year in the School.

The Corporation is composed of leading citizens and prominent educators in different parts of the country whose names are a sufficient guarantee that funds given to the Institution will be faithfully administered. Chairs or Scholarships will be established, or buildings erected as permanent memorials to donors.

Adequate endowment and equipment of the School of Expression will further not only the dramatic arts, the improvement of the voices of teachers, and the delivery of speakers, but will be an aid to general education.

The call for assistance is not local. The graduates of the School, who come from every state and country, are filling positions in all parts of the world. All who aid will receive co-operation from the School.

LOCATION

More students from all parts of the world are found in attendance upon the various institutions in Boston than in any other city in the United States. In no place can so many advantages be found in so small a space, advantages so valuable, so accessible, and so reasonable.

The School of Expression is located in the Pierce Building, opposite the Public Library and facing Trinity Church. This corner of the famous Copley Square, the artistic and educational center of Boston, is a fitting home for such an institution. The studios and offices of the School are arranged especially to meet the needs of such an Institution and are attractive centers for the splendidly organized social and artistic life of the students.

General Information — concluded

Within ten minutes from the School students may reach concerts, lectures, dramatic representations of all kinds, and historic treasures. The Lowell Institute Lectures, comprising more than a dozen courses, and two or three lectures a week at Harvard University, are free to all, as well as are the various scientific and art museums.

Students coming from New York, or over the N. Y., N. H. & H. R. R. or Fall River Line, should check their baggage to the Back Bay station and leave the train there. Those from the West, by the B. & A. Road, should check their baggage to the Huntington Avenue station and leave the train there. Those coming to the North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building.

The School is easily reached by steam or trolley cars from all parts of the city and suburbs. The Back Bay, Trinity Place, and Huntington Avenue stations are within three minutes' walk, while thirty-nine lines of cars pass the door. The convenience of the Boston electric cars is well known, there being, it is said, one hundred eighty-three different methods of transferring from one extreme of the city to another.

Those expecting to come to the School should make Official Application promptly. Application Card furnished from the Office.

Address communications concerning registration to the Dean, Rooms 301-308, Pierce Building, Copley Square, Boston.

LITTLE CLASSICS FOR YOUNGER STUDENTS

S. S. CURRY, Ph.D., Litt.D.

(Published Aug. 1, 1912)

Dr. Curry's latest book contains gems carefully gathered from all periods and phases of English Literature adapted to the needs of children, comments for the student, and carefully worded suggestions in footnotes for the teacher on methods of teaching reading.

It is simple and definite, and is especially suitable to the needs of teachers of reading in the grammar schools, and teachers of children's classes.

In this book Dr. Curry advances a new method for interesting children in good English and Literature, as well as for developing their voices and powers of expression.

The union of suggestions to students, footnotes to teachers, and beautiful selections furnishes a most adequate method which will be a great advantage to all teachers and beginners in the study of expression.

Price: \$1.25; introductory, \$1.10, postpaid. Order to-day.

SCHOOL OF EXPRESSION
(BOOK DEPT.)

308 Pierce Building, Copley Square, Boston, Mass.

BOOKS BY S. S. CURRY, Ph.D., Litt.D.

"Invaluable to every Public Reader, Teacher, and Speaker."

There is more of real value in these books than in any that have been published on similar subjects.—ARTHUR BRISBANE.

Of eminent value.—DR. LYMAN ABBOTT.

More than any man of recent years, Dr. Curry has represented sane and scientific methods in the training of the speaking voice. . . . In Harvard, Yale, Boston University, Newton Theological Institution, and in his own School of Expression in Boston, he has educated preachers, public readers, and, above all, teachers. There are few American teachers of what used to be called "eloquence," and now is better known as "expression" or simply "public speaking," who have not been in his classes and who will not testify to the soundness of his methods and to his almost fanatical devotion to ideals in his art.—DEAN SEALER MATHEWS, D.D., of the University of Chicago.

Books which are so much needed by the world and which, unless Dr. Curry writes, no one else can write.—REV. C. H. STRONG, M.A., Savannah.

Mind and Voice. Principles underlying all phases of Vocal Training. The psychological and physiological conditions of tone production and scientific and artistic methods of developing them. 456 pages. \$1.50, postpaid.

A masterpiece that every teacher of voice, whether for singing or speaking, should possess.—EDITH W. MOSES, State College for Women, Florida.

It is a wonderful book by a wonderful man.—DOROTHY D. RICHARDSON.

Foundations of Expression. Fundamentals of a psychological method of training voice, body, and mind and of teaching speaking and reading, 236 problems; 411 choice passages. A thorough and practical text-book for school and college, and for private study. \$1.25; to teachers, \$1.10, postpaid.

Public speakers and especially the young men and women in high schools, academies, and colleges will find here one of the most helpful and suggestive books by one of the greatest living teachers of the subject, that was ever presented to the public.—JOHN MARSHALL BARKER, Ph.D., Professor in Boston University.

Adds materially to the author's former contributions to this science and art, to which he is devoting his life most zealously.—*Journal of Education*.

May be read with profit by all who love literature.—DENIS A. McCARTHY.

A wonderful book, it is a constant delight to teach from it. I have never found pupils so responsive before and have never had a class make such real and constant progress. The book is practical at every step.—MISS ANNA W. BROWN, Teacher, Bridgewater Normal School.

It gets at the heart of the subject and is the most practical and clearest book on the important steps in expression that I have ever read.—EDITH W. MOSES.

Province of Expression. Principles and methods of developing delivery. An introduction to the study of the natural languages, and their relation to art and development. \$1.50; to teachers, \$1.20, postpaid.

A book of rare significance and value, not only to teachers of the vocal arts, but also to all students of fundamental pedagogical principle. In its field I know of no work presenting in an equally happy combination philosophic insight, scientific breadth, moral loftiness of tone, and literary felicity of exposition.—WILLIAM F. WARREN, D.D., LL.D., of Boston University.

Classics for Vocal Expression. Gems from the best authors for vocal training and interpretation. In use in the foremost high schools and colleges. \$1.25; to teachers, \$1.10, postpaid.

Contains extracts especially adapted for voice culture. The compiler has covered the whole range of English Literature, and has shown rare judgment in his selections. The book is so comprehensive in its scope and so definite in its purpose that it is easily the best book of its kind.—*Teachers' World*.

Vocal and Literary Interpretation of the Bible.

By S. S. Curry, Ph.D., Litt.D., President of the School of Expression, Boston. With an introduction by Professor Francis G. Peabody, D.D., of Harvard University. \$1.50 net.

With this book a man can prepare himself both for writing his sermon and preaching it. The ample index gives an open door into many fresh interpretations of Scripture and to the expression of them. It is the most original and stimulating book on the conduct of public worship we have seen. May it bring in a new time in the ministry of the world. — *Critical Review*, London.

Lessons in Vocal Expression. The expressive modulations of the voice developed by studying and training the voice and mind in relation to each other. Eighty-six definite problems. \$1.25; to teachers, \$1.10, postpaid.

It ought to do away with the artificial and mechanical styles of teaching. — HENRY W. SMITH, A.M., Professor of Elocution, Princeton University.

Imagination and Dramatic Instinct. Function of the imagination and assimilation in the vocal interpretation of literature and speaking. \$1.50; to teachers, \$1.20, postpaid.

... Too much stress can hardly be laid on the author's ground principle, that where a method aims to regulate the modulation of the voice by rules, then inconsistencies and lack of organic coherence begin to take the place of that sense of life which lies at the heart of every true product of art. On the contrary, where vocal expression is studied as a manifestation of the processes of thinking, there results the truer energy of the student's powers and the more natural unity of the complex elements of his expression. — DR. LYMAN ABBOTT, in *The Outlook*.

Browning and the Dramatic Monologue. Nature and peculiarities of Browning's poetry. How to understand Browning. The principles involved in rendering the monologue. An introduction to Browning and to dramatic platform art. \$1.25; to teachers, \$1.10, postpaid.

A book which sheds an entirely new light on Browning and should be read by every student of the great master; indeed, every one who would be well informed should read this book, which will interest any lover of literature. — *Journal of Education*.

Dr. Curry's study of Browning through the dramatic monologues, in which so much of his poetry is cast, is a work of many-sided values. It helps the reader of the poet to a new means of approaching the verse, and aids the interpreter to new sources of inspiration in rendering the poems before an audience.... He teaches drama and dramatic interpretation at the same stroke. His book is one that easily leads the reader to a new appreciation of the art of the great poet.... It is a genuine and sympathetic contribution to culture. — *Boston Advertiser*.

"Browning and the Dramatic Monologue" is a unique presentation of an old form of literary composition which Robert Browning brought to perfection. The work should prove very suggestive to those who wish to interpret these literary masterpieces before any audience of from one to a thousand persons, and there is much in it which will add to the appreciation of the poems by any reader, though he read to no ear but his own. — DR. BUCKLEY, in the *Christian Advocate*.

SCHOOL OF EXPRESSION

(Book Department)

308 PIERCE BUILDING, COPLEY SQUARE
BOSTON, MASS.

Mind and Voice.

Principles underlying all phases of Vocal Training. The psychological and physiological conditions of tone production and scientific and artistic methods of developing them. By S. S. CURRY, Ph.D., Litt.D. 456 pages. \$1.50, introductory, \$1.25, postpaid.

The following table of contents has 88 important subdivisions:

PART I. Some Primary Principles.

Method of Investigation. Voice and Body. Voice and Mind.

PART II. Nature of Training.

Exercise and Training. Classes of Exercises.

PART III. Respiratory and Pharyngeal Co-ordinations.

The Motive Power of the Voice. Education of Breathing. Faults of Breathing. The Tone Passage. Freedom of the Tone Passage. Pharyngeal Faults of Voice.

PART IV. Co-ordination of Diaphragm and Vocal Bands.

Primary Vibration. The Initiation of Vibration. Feeling and Vibration. Faults in Vibration. Tests of Normal and Abnormal Qualities.

PART V. Length of the Sound Waves.

The Training of the Ear. Song and Speech. Agility of the Voice in Speaking. Agility in Song.

PART VI. Height of the Sound Waves.

Force and Power. Force in Modulations and Conditions. Flexibility of Voice.

PART VII. The Shape of the Sound Waves.

Secondary Vibrations. The Development of Secondary Vibrations. Expressive Function of the Secondary Vibrations. Texture. Elasticity. Secondary Vibrations in Song.

PART VIII. Moulding Tone into Words.

The Nature of Speech. Development of Articulation. Vocal Quantity and Pronunciation. Faults of Speech.

PART IX. Artistic Applications.

Forms of Art. Qualities of Nature and Art. Index.

Address: Book Dept., School of Expression, 308 Pierce Bldg., Copley Square, Boston, Mass.

Vocal and Literary Interpretation of the Bible

By S. S. Curry, Ph.D., Litt.D., President of the School of Expression, Boston. With an Introduction by Professor Francis G. Peabody, D.D., of Harvard University. Net 50 cents, postpaid 60 cents.

There is nothing formal nor forced, nothing of the letter that killeth, and killeth never so surely as in elocution. With this book a man can prepare himself both for writing his sermon and preaching it. The ample index gives an open door into many fresh interpretations of Scripture and to the expression of them. It is the most original and stimulating book on the conduct of public worship we have seen. May it bring in a new time in the ministry of the world.

—CRITICAL REVIEW, London.

Dr. Curry has an ample equipment for his difficult task. It is certainly a work that needed to be done. . . . The book cannot fail to improve the reading of Scripture by all who study it, and we wish for it a wide circulation and assiduous study. —THE EXAMINER, London.

A cultured and erudite treatise upon a matter too often left to teachers of mere physical accomplishments. . . . It deserves the attention of everyone interested in its subject. —THE SCOTSMAN, Edinburgh.

The fruits of long years of study and teaching are garnered in this book. . . . It is such teaching as this, which develops from within and is not imposed from without, which our students and preachers need. —THE CONGREGATIONALIST, Boston.

A most timely volume, which, indeed, can scarcely be said to have a predecessor. —THE CHURCHMAN, New York.

No one could be better fitted than Dr. Curry to have written such a book, which fills a new place altogether in the literature of comment and criticism. —INTER-OCEAN, Chicago.

Full of suggestion. By far the most helpful work with which we are acquainted. —THE WATCHMAN, Boston.

Practically without precedent either in spirit or method. . . . Dr. Curry's suggestions are so clear, definite, and detailed that they could not fail to be helpful to one who follows him in distinguishing religiously between expression as a means and as an end. —THE CHRISTIAN REGISTER.

Dr. Curry is the first to prepare a text-book on this subject; but he has prepared a good one. —INDEPENDENT, New York.

It is a book which the young minister would do well to get by heart. —TRIBUNE, Chicago, Ill.

A book that we would introduce into every theological seminary and into every conference course in the country. . . . The work of a master in his sphere. —METHODIST PROTESTANT, Baltimore.

Everyone that leads a meeting or that would get the most out of his private reading of the Bible will gain very many helpful suggestions in this book. It throws new light on many a passage. —CHRISTIAN ENDEAVOR WORLD, Boston.

Dr. Curry is not only a veteran teacher of his art, but a seasoned student of the English Bible as a revelation of truth through personality. His book goes as far as any book can to take the place of the living teacher. —Dr. LYMAN ABBOTT, in *The Outlook*.

The only comprehensive and thorough manual existing intended for instruction in the difficult art of good reading in the pulpit. . . . Well calculated for adoption as a text-book for seniors in divinity schools, and no person set to conduct public service in the church could fail to improve himself by following its teachings. —NEW YORK TRIBUNE.

The most charming virtue of the book is its sanity. You make the art spring from spiritual appreciation and insight. Most Bible readers see no more depth and literary beauty in Scripture than in a sign-post by the wayside. —Rev. J. CUMMING SMITH, D.D., Indianapolis.

The book does credit to the author's care. Dealing with a technical subject, its treatment is anything but technical, and Professor Curry has performed the almost impossible task of giving literary value to a subject which is too often treated with unintelligible vocabularies or with a smartness which destroys respect, even though it may command attention. We earnestly recommend this volume to every preacher. A careful study and practice of the principles it contains will give new charm and efficiency to the public reading of the Bible. —Dr. Shaler Matthews, of the University of Chicago, in the *Biblical World*.

This volume is a pioneer. No other writer has ever attempted what is here done, and well done, by Professor Curry. He has long been known as an eminently successful teacher of the art of expression, has been the leading exponent in recent years of really scientific methods in the training of public speakers, and at Yale, Harvard, Boston University, Newton Theological Institution, and his well-known School of Expression in Boston, has delivered hundreds of students, readers, preachers, and teachers from bondage to elocutionary rules and mechanical posings and imitations, and taught them that in order to expression there must be impression, and that all reading and speaking must be simply the revelation of realization. —Dr. W. W. Moose, in *Union Seminary Magazine*, Richmond.

Browning and the Dramatic Monologue

Nature and
peculiarities
of Browning's poetry. How to understand Browning. The principles involved in rendering the monologue. An introduction to Browning, and to dramatic platform art. By S. S. Curry, Litt. D., \$1.25; to teachers, \$1.10 postpaid.

It seems to me to attack the central difficulty in understanding and reading Robert Browning's poetry. . . . It opens a wide door to the greatest poetry of the modern age. — The Rev. JOHN R. GOW, President of the Boston Browning Society.

A book which sheds an entirely new light on Browning and should be read by every student of the great master; indeed, everyone who would be well informed should read this book, which will interest any lover of literature. — *Journal of Education*.

A scholarly and thoroughly readable introduction to Browning's poetry and dramatic platform art, which should be read by every lover of Browning. — *Woman's Home Journal*.

Dr. Curry's study of Browning through the dramatic monologues, in which so much of his poetry is cast, is a work of many-sided values. It helps the reader of the poet to a new means of approaching the verse, and aids the interpreter to new sources of inspiration in rendering the poems before an audience. . . . He teaches drama and dramatic interpretation at the same stroke. His book is one that easily leads the reader to a new appreciation of the art of the great poet. . . . It is a genuine and sympathetic contribution to culture. — *Boston Advertiser*.

"Browning and the Dramatic Monologue" is a unique presentation of an old form of literary composition which Robert Browning brought to perfection. The work should prove very suggestive to those who wish to interpret these literary masterpieces before any audience of from one to a thousand persons, and there is much in it which will add to the appreciation of the poems by any reader, though he read to no ear but his own. — DR. BUCKLEY, in the *Christian Advocate*.

It is a volume to be read and studied by those who admire the best in modern literature. — *Mirror*, Manchester, N. H.

It is the work of a serious student of the art, who has a comprehensive knowledge of literature, a sympathetic understanding of all that it should mean in education, and a practical experience in giving this information to others. The theme is clearly conceived and exceptionally well presented. Where it would be easy to muddy the water, or to talk platitudes, he has given a clear-cut, vital, satisfactory discussion. Information, suggestion, inspiration are to be found on every page. The book commands itself to the scholarly and critical, and furnishes valuable reading for every sincere student of the art of expression. Every student of literature, every teacher of expression will be proud of the book, and grateful to Dr. Curry for so adequate a discussion. Throughout Dr. Curry's book is satisfying, especially so after one has turned in vain through the many books on expression that are more or less promising in title or description only to find a smattering of outworn theory. This book is fresh, vital. Dr. Curry speaks with authority, and this latest book is the most important addition of recent years to the literature of public speaking. No student of literature, no student of expression can afford to miss reading it carefully. — *Lyceumite and Talent*, Chicago.

Few can read this book without obtaining from it a better understanding of Browning. — Miss PILSBURY, in *Boston Ideas*.

Dr. Curry has rightly divined that the most notable quality in Browning's verse is the dramatic, and he truthfully states that the poems lose their obscurity when the reader bears that quality in mind. Even the most recondite poem becomes illuminated if regarded as a monologue. This theme Dr. Curry treats at length and with a wealth of illustrative examples. Altogether this is an exceedingly helpful study. It has a twofold appeal. The book should prove invaluable to the public reciter, but it is not less suggestive for the student of Browning who has no intention of delivering the lines of the poet before an audience. — *Boston Herald*.

The statement that many have testified to the fact that Dr. Curry was first instrumental in leading them to an appreciation and genuine love of Browning, will be accepted without discount after reading this book, in which Dr. Curry's method of giving insight into Browning's work is embodied. Other writers of monologues receive attention in the book, but the fact remains that interest for many readers will center in the lifting of the veil of obscurity from the writings of Browning. — Milwaukee, Wis., *Sentinel*.

That Browning's poems are more readily understood by considering them as dramatic monologues and by an understanding of the characteristics of the dramatic monologue, is interestingly explained. — *The Watchman*.

The book is a serious study and deserves to be taken seriously. Dr. Curry . . . brings to his work an open and critical mind, an enthusiasm essential to the teacher and the critic, and a literary acumen all too rare in these days . . . he is no mere Christopher Columbus of the obvious . . . he has certain things to say regarding the interpretation of Browning's dramatic monologues that no serious student of the poet can well afford to ignore. — San Francisco, Calif., *The Overland Monthly*.

As a contribution to Browning literature, it is a distinct advance — others have shown how to love and understand Browning, but you have probed deeper and shown why one must understand him . . . a close hold on a vital subject. — PAULINE SHERWOOD TOWNSEND, Teacher of Expression, Belmont College, Nashville, Tenn.

Address: Book Dept., School of Expression, 306 Pierce Bidg., Copley Sq., Boston, Mass.

TESTIMONIALS

THE SCHOOL OF EXPRESSION taught me truth and reality, the avoidance of sham and affectation, to trust emotions awakened by truth, to make no gestures that did not express a genuine feeling, and to pass by poor literature because it is unworthy of expression. — Rev. Wm. W. Everts, Tremont Temple, Boston, Mass.

IHAVE studied literature under some distinguished teachers; but from none, except from one teacher of Greek, does it seem to me that I gained so much real insight into the essence of literature as from Doctor and Mrs. Curry. — H. B. Lathrop, Assoc. Prof. of English, Univ. of Wisc., Madison, Wisc.

NOW that I am away from the School of Expression, I feel that I can look with some judgment on the true values of the School, or rather what I got out of it. I find in teaching that its fundamental principles are excellent. The voice work, especially, I value highly. I am getting excellent results from some of my pupils. I feel more nearly satisfied with my teaching than ever before, and I feel that much of this success is due to my work in the School. — Prof. Franklin L. Gilson, Director School of Oratory, Southwestern College, Winfield, Kans.

THE value of the work will grow and grow in every student year after year. Some way those lessons got into my own self, and they always mean so much to me. — Luella Clay Carson, Pres. Mills College, Mills College P. O., Cal.

WHEN I entered your School my voice was very throaty and husky, and speaking, even for a short time, made my throat sore. At the (Chicago) Summer Term, I learned the right use of the voice, and having been put on the right track, improvement in the quality, strength and endurance has continued since I left School. The simplicity and naturalness of the methods of your School render the study of expression a constant delight. I consider the brief Summer Term spent at the School of Expression worth more to me than any entire year of previous college or professional training. — M. T. Dickinson, Atty. at Law, Goldsboro, N. C.

EXPRESSION

OFFICIAL ORGAN OF THE
**SCHOOL of
EXPRESSION**

ANNUAL CATALOGUE

Vol. XX No. 1 June, 1913

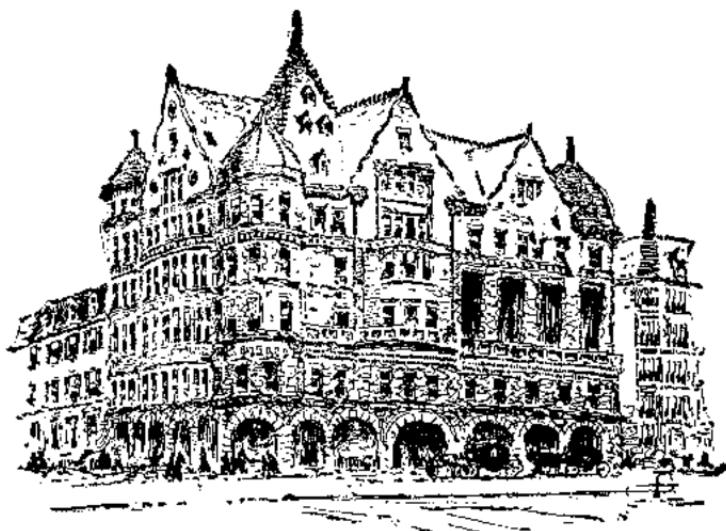
Issued Quarterly by the

School of Expression

PIERCE BUILDING
COPLEY SQUARE
BOSTON

But welle to saye, and so to meane, ---
That sweete accordre is seldome seene.
— Sir Thomas Wyatt.

Annual Catalogue of the School of Expression



Pierce Building, South Corner of Copley Square
Home of School of Expression
Offices on the Third Floor (Elevator)

Boston
Offices, Rooms 301-321 Pierce Building
Copley Square

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Art is nature made by man
To man the interpreter of God.
— Owen Meredith.

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Man can give nothing
To his fellow-man
But himself.

— Schlegel.

TEACHERS

Samuel Silas Curry, President

A.B., Grant Univ., 1872; B.D., 1875; A.M., 1878; Ph.D., 1880, Boston Univ.; Litt.D., Colby Univ., 1905; Snow Professor of Oratory, Boston Univ., 1879-88; Acting Davis Professor of Elocution, Newton Theological Institution, 1884- ; Instr. in Eloc. Harvard Univ., 1891-4; Divinity School of Yale Univ., 1892-1902; Harvard Div. School, 1896-1902; Librarian of Boston Art Club, 1891-1909; grad. of Prof. Munroe and of Dr. Guilmette; pupil of the elder Lamperti and of Steele Mackaye (assistant and successor of Delsarte), and of many others in Europe and America.

Anna Baright Curry, Dean

Grad. Cook's Coll. Inst., 1873; Boston Univ. Sch. of Oratory, 1877; Instructor Boston Univ. Sch. of Oratory, 1877-79; Prin. of Sch. of Eloc. and Expression, 1879-83; Pupil of Prof. Monroe, Dr. Guilmette, and others; Public Reader; Shakespearean Reader; Interpreter of the Higher Forms of Poetry and Literature, the Lyric, the Epic, and Poetic Drama, and Dramatic Narrative. Platform Art and Literary Interpretation.

Alfred Hennequin

A.B., Univ. of France; A.M., Univ. of Mich.; Ph.D., Univ. of Leipzig; courses of study at Oxford, Upsala, and Tübingen Univs.; Author of "The Art of Play-writing," and of other works on Language, Art, and Literature; Courses of Lectures on the Technique of the Drama and on Dramatic Construction.

Florence Emilie Lutz

Teacher's Diploma, School of Expression, 1907; Philosophic Diploma, 1908; Instructor in Voice, Vocal Expression and Dramatic Rehearsal.

Emma Louise Huse

Teacher's Diploma, School of Expression, 1910; Instructor in Literature, English and Vocal Expression.

Mrs. Harryett Kempton

Teacher's Diploma, School of Expression, 1901; Instructor in Vocal Expression.

Teachers

Mrs. Ida D. Mason, Matron

General Culture Diploma, School of Expression, 1913; Assistant in Story Telling.

Charles Sheldon Holcomb

B.S.; Teacher's Diploma, School of Expression, 1911; Instructor in Singing.

Edward Abner Thompson

A.B., Bowdoin College, 1909; Public Speaker's Diploma, School of Expression, 1904; Public Reader's Diploma, 1913; Instructor in Voice.

Eliza Josephine Harwood

Grad. Posse Gymnasium, 1895; Special Post-Grad. Course, 1896; one of the only two pupils of the late Baron Nils Posse that pursued a special third-year course, under his personal direction; has studied with twenty-five teachers in different phases of Vocal Training and Gymnastics; Teacher's Diploma, School of Expression, 1900; The Gilbert Normal School of Dancing, 1905; Head of Department of Organic Gymnastics.

Herbert Q. Emery

Teacher's Diploma, School of Expression, 1889, Artistic Diploma, 1892; Dramatic Artist and Stage Manager, nineteen years experience.

Guy Brooks Muchmore

A.B.; Teacher's Diploma, School of Expression, 1912; Instructor in Public Speaking and Pedagogy.

Ruth-Helen Brierley

A.B., Mt. Holyoke College, 1912; General Culture Diploma, School of Expression, 1913; Instructor in English.

Mrs. Janet Hellowell Putnam

Teacher's Diploma, School of Expression, 1891; Instructor in Voice and Vocal Expression.

Binney Gunnison

A.B., Harvard Univ., 1886; School of Expression, Teacher's Diploma, 1898, Philosophic Diploma, 1907; Instructor in Elocution, Andover Theol. Seminary, 1902-7; James Milliken Univ., 1908- ; Assistant in Chicago Summer Term.

Teachers

Edith Winifred Moses

Teacher's Diploma, School of Expression, 1905, Philosophic Diploma, 1908; College for Women, Tallahassee, Fla., 1909-12; Assistant in Summer Terms.

Wm. H. Greaves

A.B., Carleton, 1904; A.M., Boston Univ., 1909; Teacher's Diploma, School of Expression, 1909; Assistant in Boston Summer Terms.

L. Alonzo Butterfield, Ph.D.

Special Instructor in Visible Speech.

Pauline Sherwood Townsend, Director of Pageants

Dramatic Diploma, School of Expression, 1906; Author of "Pageantry of the Western World," (produced in 1907 — adaptable to any campus); "The American Indian in Lore and Legend," (adaptable to any lake); "Children in History and Legend," (adaptable to any lawn); Director of "The Fire Regained," (a Greek Pageant at the Parthenon in Nashville under Civic Auspices.)

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Inalienable, the arch-prerogative
Which turus thought, act —
Conceives, expresses, too.
— Browning.

HISTORY AND METHODS

MANY attempts have been made to establish on a scientific basis a permanent professional School of Speaking. At its foundation in 1873 Boston University organized as one of its departments a School of Oratory. In 1879 that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on its work in connection with the post-graduate work of the "School of All Sciences."

Special classes steadily increased in numbers and interest, until the trustees permitted Dr. Curry, then Snow Professor of Oratory, to organize them into what has grown into the School of Expression. In 1884, with the co-operation of literary men and educators, the School was established as an independent corporation.

The founders aimed to secure the adoption of adequate methods for the development of expression, for the establishment of educational and artistic standards in an organized institution for the study and training of speech. Investigations fostered by the School have brought about important discoveries, and the methods adopted have advanced vocal and other forms of training. The School is now recognized as the "fountainhead of right work in this department of education." Methods of imitation, of mechanical analysis, of studies which result only in the acquisition and accumulation of facts, and inconsistent with the ideals of the best modern education, are avoided. The methods chosen counteract the effects of repression, develop creative power, stimulate endeavor, and offer a well-balanced scientific training either for professional work or for harmonizing and perfecting the personality.

The School of Expression is founded upon the principle that the growth and development of the mind depend not

History and Methods

only upon receiving right impressions, but equally upon giving them adequate expression; impression must precede and determine expression. The School aims to supply a common lack in modern methods of education; takes its pupils as it finds them, and does for each whatever is necessary to call forth and unfold the innate powers.

Students are made familiar with what master minds have expressed or recorded in literature, painting and sculpture, and are brought into contact with the fullest artistic interpretations of life in all forms of art. Literature is studied as an aspect of expression, and all expression is regarded as primarily centering in the natural languages of voice and body. Students are encouraged to express themselves in many ways, — to converse, to tell stories, to read aloud, to write, to speak, to act, to recite, to dramatize good authors, to give monologues, to abridge the master-pieces of fiction, and to give dramatic impersonations.

The purpose of the School is to emphasize the spoken word and to counteract the over-emphasis of the written word in education. Some of its characteristics are:

1. The harmonious development of the individual.
2. The bringing of students into such contact with nature, literature and art as will stimulate spontaneous activity.
3. The awakening of imagination, feeling, and creative power; the stimulation of the student's own ideals, tested in the sphere of expression and directed to practical ends.
4. The development of the student's consciousness of his possibilities and the establishment of confidence in his best instincts.
5. The harmonizing of thought, emotion and will; the co-ordination of all human activities, and the evolution of efficient personality for establishing self-forgetfulness.
6. The tracing of faults of speaking, or of stammering, of stuttering, or of impediments of speech, to their causes and the elimination of these causes by training.
7. The treatment of mannerisms as automatic movements, and their correction by establishing thinking.
8. The development of naturalness and efficiency through self-study, sympathetic identification and assimilation.
9. Consciousness of form awakened in one's expression and made a means of interpreting and appreciating literature, art and life.
10. The language instinct is established in nature processes and normal relation of nature to art secured.

History and Methods

11. Literature studied as a "real interpretation of life," for the fuller appreciation of the possibilities of human nature and experience.
12. The principles underlying manual and motor training applied to securing the individual's command of voice and body as expressive tools or agents of his being.
13. The modulations of the voice and actions of the body developed by accentuating mental actions through expression.
14. The application of scientific methods to the development of voice, involving the curing of sore throat and the correcting of other defects caused by misuse of the voice by teachers, preachers and speakers.
15. Expressive actions of the body and modulations of the voice used scientifically as means of motor training.
16. The art of entertaining as a mode of expression.
17. Culture gained from contact with universal ideals as embodied in art and in literature.
18. Adequate vocal technique. The student is grounded in fundamental principles and is given opportunity for direct practice.
19. The private-home system of caring for students affords right influences in the home life.
20. Public recitals, receptions, and social advantages of the school as a special feature of its life.

THE GROUND PRINCIPLE of the SCHOOL OF EXPRESSION

was indicated in a review of Dr. Curry's books in the "Outlook" by Dr. Lyman Abbott.

"Too much stress can hardly be laid on the author's ground-principle, that where a method aims to regulate the modulations of the voice by rules, inconsistencies and lack of organic coherence begin to take the place of that sense of life which lies at the heart of every true product of art. On the contrary, where vocal expression is studied as a manifestation of the process of thinking, there results the true energy of the student's powers and the more natural unity of the complex elements of his expression."

THE SPIRIT OF THE SCHOOL

was referred to in an article in "The World To-day" by Dr. Shailer Mathews, Dean of the University of Chicago.

"[The] School of Expression is the center of noble ideals, not only for the public speaker but also for literature and education itself. . . .

History and Methods

[Its] training is fundamentally one looking toward the liberation of the self from the restrictions set by self-consciousness, whether of soul, or muscle, and the training of the body to express accurately the spiritual experience. . . . There could be no better appropriation of funds than to endow generously the school that will perpetuate these ideals."

Our reading is ended; but I cannot allow the opportunity to pass without assuring you of the pleasure it has given Miss Terry and myself to be associated with so excellent an institution as the School of Expression.

It seems to me the danger in teaching elocution, although I do not claim to be an authority, is that some formal and artificial method should supersede nature.

But in this school you seek to avoid that danger by the recognition of the principle that all good speaking comes from the right action of the mind.

For the same reason, good acting is not declamation, but the expression of character; and the actor's aim is not to imitate this style or that, but to cultivate his own resources of impersonation.

I cannot but thank you, for Miss Terry and myself, with all my heart, for the attention you have given our reading, and I sincerely hope that some substantial benefit to this excellent institution will be the result.

SIR HENRY IRVING,

Address at the Reading given for the School, 1888.

To know the truth
It is necessary to do the truth.
— Maudley.

COURSES OF STUDY

THE regular and special courses of each year are divided into groups (see Horarium, pp. 24 and 25). Students may elect additional courses when their acquirements permit.

Certain courses are given in alternate years. A few are given only once in three years.

The following courses are arranged in their logical order.

I

GROWTH AND DEVELOPMENT

Growth presupposes established natural conditions; development, the co-ordination of man's purposes with natural growth conditions.

The technical courses for Voice, Body and Mind are the means used in the School of Expression to establish nature; and practice upon the various forms of oral expression establishes natural conditions in Speech, thus preparing for the fullest development in creative activity.

I. VOCAL EXPRESSION

Vocal Expression centers in the study of thinking and in its most direct revelations in modulations of voice and body. Attention, discrimination and sequence of ideas are established. This natural method secures intensity of individual impression, and shows the relation of impression to expression. The interpretation of literature is the means or test used. Each student is thus given a method of self-study and the direct use of his own creative powers.

First Year Courses: 1. Elements of Vocal Expression. 2. Foundations of Expression (Oral English — Spoken Word).

Second Year Courses: 3. Logic of Vocal Expression. 4. Imagination. 5. Assimilation and Participation. 6. Rhythm and Melody in Speech.

Third Year Courses: 7. Harmony of Expression. 8. Imagination and Dramatic Instinct.

Courses of Study

Fourth Year Courses: 9. Psychology of Vocal Expression. 10. Unity and Tone Color.

II. TRAINING OF THE VOICE

The method of developing the voice is Technical and Psychic. The training is divided into two phases: a, the securing of right tone production, and b, the improvement of speech.*

a. Development of Tone. First Year Course: 1. Qualities of tone. 2. Simple problems in the Spoken Word associated with technical training. Second Year: 3. Principles of Vocal Training. 4. Emission of Voice. 5. Agility of Voice. Third Year: 6. Resonance. 7. Flexibility of Voice in Expression. 8. Dramatic Modulations of Voice.

b. Development of Speech. First Year: 1. Phonology. Second Year: 2. Pronunciation. Third Year: 3. Visible Speech.

III. TRAINING OF THE BODY

The School offers two courses for the physical organism: a, the *Organic*, which aims to secure proportion and normal adjustment of all parts of the body; b, the *Harmonic*, which organizes the body for expression.

The first course stimulates growth; the second stimulates development, and is primarily psychic.

a. Organic Training. Courses: 1. Organic Gymnastics. 2. Educational Gymnastics. 3. Theory and Practice of Gymnastics. 4. Gymnastic Games. 5. Fencing. 6. Rhythmic Exercises or Fancy Steps.

b. Harmonic Training. Courses: 1. Harmonic Gymnastics. 2. Pantomimic Training. 3. Grace and Power. 4. Co-operative Training.

IV. PANTOMIMIC EXPRESSION

The language values of the actions of the body are studied, elemental and expressive actions are stimulated and harmony secured in the motor areas of the brain, thus awakening Dramatic Instinct and bringing thought, feeling and will into unity.

Courses: 1. Elementary Pantomime. 2. Manifestative Pantomime. 3. Representative Pantomime. 4. Characterization. 5. Gants of Pantomime. 6. Dramatic Action. 7. Pantomime of Musical Drama. 8. Unity in Action.

* Methods of developing tone are based upon those of François Lamperti, and are adapted to the voice in speaking. The work in articulation and speech elements is founded upon Bell's Visible Speech.

Courses of Study

II

CREATIVE EXPRESSION

From the beginning creative work is required in conversations, discussion, problems, recitation, writing and literary or dramatic interpretations. Various practical modes of expression for awakening spontaneous energy are associated with all courses.

V. CONVERSATIONS

Students are required to present in conversation subjects directly connected with the work in literature. (See III; also Speaking.)

Courses: 1. Story-telling. 2. The Beginnings of Literature. 3. Discussions. 4. Art Topics.

VI. PROBLEMS IN EXPRESSION

Short passages, sentences, or phrases, original and selected, are rendered by students to stimulate the creative actions of mind, body and voice in natural unity.

Courses: 1. Problems in Reading. 2. Voice Problems. 3. Harmonic Problems. 4. Pantomimic Problems. 5. Dramatic Problems. 6. Problems in Speaking.

VII. VOCAL INTERPRETATION OF LITERATURE

Each class meets several hours each week for recitations, addresses, stories, or scenes, written or chosen and prepared by themselves. In criticism the teachers endeavor first to discover the student's purpose, and, after indicating to them wherein they have succeeded or fallen short in attainment, to encourage them to establish or correct the purpose in further study.

a. JUNIOR CRITICISM. The criticism of the first year centres in awakening the powers of the student, and in securing genuineness in thinking and simplicity and adequacy in expression by co-ordinating logical instinct with spontaneity.

b. MIDDLE CRITICISM. Comparison of the student's actual attainment with his ideal. Gradual elevation of the student's ideal and comparison with race ideals in literature, dramatic art and oratory.

c. SENIOR CRITICISM. Lyric, epic and dramatic spirit as found in monologue, impersonation, and all forms of histrionic expression. Necessity of suggestion. The creative instinct; co-ordination of inspiration and regulation; unity in the different modes of expression.

d. POST-GRADUATE CRITICISM. (See Professional Courses.)

Courses of Study

VIII. WRITTEN OR VERBAL EXPRESSION

Results in Written English are secured in the same way as are the results in Oral English, — by stimulating the faculties and testing the adequacy and correctness of form. Expression proceeds from within outward.

a. THEMES. Short themes upon familiar literary or artistic topics. Principles of rhetoric practically applied. The student is urged to keep close to his own experience and work.

b. ENGLISH. Literary creation. The writing of stories, poems, and essays. The expression of thought, feeling, and imagination through words.

c. ENGLISH WORDS. The nature of words. Studies in etymology. Written exercises for the improvement of the student's vocabulary.

d. STYLE. Written and spoken style contrasted. The spirit and individual peculiarities of authors; general qualities of style; laws of expression as applied to words.

III

LITERATURE AND ART

In addition to work for personal development (I-IV) and the creative work in conversations and renditions of literature (V-VIII) various phases of literature and art are studied as records of the ideals of the race.

IX. LITERATURE

Literature is studied in the School of Expression in two ways, — first, intensively, by vocal interpretation of the best literature, discussion and by conversations; second, extensively requiring collateral reading courses and comparative study of authors. These methods complement each other and are carried on simultaneously.

1. THE LITERARY SPIRIT. Literature as a necessary manifestation of human nature.

2. PRIMARY LITERARY FORMS. Fables, allegories, myths, lyrics, old ballads.

3. NARRATIVE POETRY. Longfellow's "Tales of the Wayside Inn," Scott's "Lady of the Lake," Lowell's "Vision of Sir Launfal." Story Telling; the primary spirit of poetry and its interpretation through the voice.

4. LYRIC POETRY. Origin and nature; importance of the vocal rendering of lyrics (Wordsworth, Tennyson). History of lyrics, with recitation of the best examples.

Courses of Study

6. FORMS OF LITERATURE. Characteristics and forms of poetry and art, with their causes. Problems.

6. GREAT EPOCHS OF LITERATURE. a. Norman Conquest as revealed in modern literature; collateral readings with oral tests. b. 14th Century, Chaucer as the central star. c. 16th Century, Shakespeare as the central figure. d. 18th Century, Scott, Goldsmith, Wordsworth, etc. e. 19th Century, as illustrated by Tennyson, Browning, Dickens.

7. EPOCHS OF THE DRAMA. 16th Century, Shakespeare and Contemporaries; 18th Century, Sheridan, Goldsmith, Knowles; 19th Century; Poetic Drama, Shelly's "Prometheus Unbound," Browning's "Pippa Passes," Milton's "Comus," Ibsen and the Modern Drama.

8. BROWNING. The short poems, spirit, form and peculiarities; analyses, studies, essays and renderings.

9. EPIC SPIRIT. a. "Idylls of the King" (Tennyson), sources and legends; b. "Hiawatha" (Longfellow). c. Bible Reading.

10. ARTISTIC PROSE. History of prose. Why prose follows poetry. Vocal interpretation of the spirit of English prose masters. Oratory. The Novel.

11. THE MODERN SPIRIT. Spiritual Movements in the 19th Century Poets. The Short Story. The Modern Drama.

12. HISTORY OF HUMOR. Influence of Humor in history and the spirit of literature; topics taken from the leading writers.

13. METRES. Metre as a form of rhythm. Blank verse. Character and meaning of different metres. The expressive use of metre by the great poets. (Metre is sometimes studied as a part of the advanced courses in Voice or Vocal Expression — Oral English.)

Artistic or Creative Study of Literature.

COURSES: 1. Lyrics and the Voice. 2. Narrative Thinking. 3. Vocal Interpretation of Literature. 4. Dramatic Thinking. 5. Metre and Vocal Expression. 6. Forms of Literature as Phases of Art. 7. Public Reading of the Bible. 8. Literature and Expression. 9. The Monologue. 10. Life Sketches.

Additional Course Combining Both Methods.

DRAMATIC SPIRIT. 1. Vocal interpretation; criticism and appreciation.

2. Dramatic Thinking. a. Situation, Dialogue, Character. b. Characterization, Bearings, Attitudes, Dramatic Action. c. Forms of the Drama — Farce, Comedy, Burlesque, Melodrama, Tragedy, — their nature and modes of interpretation. d. Unity — Centralization, Oppositions, Movement, Color, Gradation and Contrast.

3. Dramatic Rehearsal and Problems. a. Stage Art, Stage Business, Stage Traditions, Representative Art. b. Dramatic Rehearsal — Farce, Comedy, Burlesque, Tragedy, — of 16th, 18th and 19th Century plays.

Courses of Study

4. The Monologue as a dramatic form, and its interpretation. (Text — "Browning and Dramatic Monologue," S. S. Curry.)
5. Impersonation, or Platform Interpretation of Plays.
6. Constructive Dramatic Art. a. Dramatic Construction, practical and theoretical; the relation the stage bears to fiction; relation theme, story, plot and situations bear to characterization through style; relation of dramatic construction to characterization. b. Dramatic Criticism. Analysis of plays; history of the Drama. c. Practical Playwriting; outlining of original plays; adaptation of novels to the stage.
7. Shakespeare's Art. Internal evidences of development; dramatic rehearsal of plays. (Text — Dowden's Primer.)

X. RELATION OF THE ARTS

The art spirit is considered in relation to expression, and each art as a record of expression is studied as revealing some special act of the human spirit. The courses of art-studies endeavor to guide students to an appreciation of painting, music, sculpture, architecture, and the various other arts. The laws governing the arts are studied and applied to speaking, acting, reading, and other aspects of vocal expression. The methods of studying art are peculiar to the School of Expression and constitute one of its important features. The work is given in regular courses, a special course each year illustrated by the stereopticon, on some phase of art in picture galleries, studios, or the Art Museum. Courses are arranged so that students may have the benefit of different studies, lectures, and courses every year.

The following are among the courses of lectures on Art, illustrated by the stereopticon:

I. HISTORY AND DEVELOPMENT OF ART. 1. Nature of Art. 2. Great Periods of Art. 3. Spirit of Greek Art. 4. Romanticism. 5. Realism. 6. Impressionism.

II. FORMS OF ART. 1. History of Expression in Sculpture. 2. Composition in Painting. 3. Technical Struggles in Art. 4. The Art of Our Time.

III. MASTERS OF EXPRESSION IN PAINTING. 1. Early Christian Art. 2. The Renaissance (1). 3. The Renaissance (2). 4. Albert Dürer. 5. Rembrandt. 6. Rubens, the Painter of Gesture.

IV. ART OF OUR TIME. 1. The Landscape. 2. The Painting of Peasants. 3. Pre-Raphaelitism. 4. Summary of Art Movements. 5. American Art. 6. Tendencies in Art.

The following courses are conducted in informal lectures and criticisms, complemented by discussions with the students: Art and Literature; Study of Forms of Literature and Forms of Art — Relation of One to the Other; Art Movements; Necessity and Function of Art; How to Study Pictures.

Courses of Study

IV

PHILOSOPHY OF EXPRESSION

The characteristics of expression in nature and in art are contrasted, and the differences between life movements and artistic representations studied in order to broaden the student's knowledge of himself, deepen his experience, and find his relation to his work.

1. PROVINCE OF EXPRESSION. Expression in nature and in man. Kinds of Expression. Contrast between fundamentals and accidentals, response of voice and body to mind in expression.
2. ELEMENTS OF EXPRESSION. In nature, life and art.
3. PSYCHOLOGY IN RELATION TO EXPRESSION. Mental action in assimilation contrasted with that in imitation; the necessity of courage, spontaneity, life.
4. METHOD. Logic of reading and speaking. Study and practical application to speaking of the great essays on method.
5. HUMAN NATURE. Dramatic and artistic interpretations of man, philosophy of man and his perfection through training.

V

PERSONAL CULTURE

The School not only prepares students for specific professions, but aims especially to develop true manhood and womanhood. The work of the institution has been recognized by its power to stimulate ideals, awaken aspirations, quicken imagination and feeling, and to idealize human relations.

Students attending primarily for culture can arrange courses of from one to twenty hours a week which will meet their needs. The courses especially recommended are those in Literature and in English, in the training of the Voice and Body, in Conversations, and the various courses and studies in Art and interpretation.

Special course for culture: 1. The Voice as a Social Factor. 2. Conversation as an Art. 3. The Art of Entertaining. 4. Grace in Everyday Life.

Courses of Study

VI

SPIRITUAL CULTURE

The indirect effects of all the work in the School of Expression and the general spirit of association of the students receive careful attention. There is a short chapel exercise each morning. Courses are given occasionally at other times in the week with indications to students of how the work of Expression leads to a definite consciousness of the true nature of man and a true realization of the beauty and dignity of human life.

Some of the courses to be given are:

1. Spiritual Ideals of the Poets.
2. History of the Poetic and Spiritual Introduction to Nature.
3. Spiritual Ideals of Our Own Time and their Expression.
4. Expression and Life.
5. The Relation of Art to Human Ideals and Experiences.

VII

PROFESSIONAL ATTAINMENT

Thorough training for harmonious development of mind, body and voice is arranged for all students no matter what their profession. Many decide upon a profession too early and without understanding their possibilities. The School aims first to develop the mental and spiritual possibilities of the individual and then endeavors to secure a wise decision as to the life work.

After decision is made, and frequently parallel with the personal training (I-VI), students are arranged in classes according to their professional aims.

Courses in this department prepare graduates of colleges, universities and professional schools, for the pulpit, the bar, the platform, or the teacher's chair, for public reading or for the stage. Graduates of the School are filling prominent positions in all parts of the world and in all departments of life. Many of the ablest professional men

Courses of Study

and women, even after attaining success, have taken courses at the School. Ninety per cent of the students are preparing for professional life, and of these ninety-five per cent of the class of 1912 found employment.

L TEACHERS

a. Teachers of Voice and Speaking

Courses: 1. Principles of Education. 2. Methods of Teaching Vocal Expression. 3. Methods of Teaching Voice. 4. Review of Fundamentals. 5. History of Elocution. 6. History of Pedagogy.

b. Teachers of Literature and English

Courses: 1. Study of literature by contact with the author in practical rendering and by collateral reading courses rather than by mere analysis. 2. Relation of Literature to Vocal Expression. 3. Rhetoric and English necessary to meet the needs of students. 4. Vocal Interpretation of Literature.

Teachers acquire not merely a knowledge of the language and data regarding writers, but literary instinct and imaginative insight.

c. Teachers of Public Schools

Training of the voice to secure ease, health and effectiveness. Development of the pleasanter qualities of voice. Studies of human nature. Naturalness in reading and expression. Articulation. Function of vocal expression in education.

Courses: 1. Voice. 2. Harmonic Gymnastics. 3. Vocal Expression. 4. Studies of Human Nature (Dramatic). 5. Courses for naturalness in speaking and reading. 6. Methods of teaching reading adapted to grade work. 7. Programs of exercises and practical problems for Voice, Body and Mind, adapted to the needs of primary, grammar and high school grades.

d. Teachers of Physical Gymnastics

Eliza Josephine Harwood, Instructor. (See Special Organic Training Circular.)

A Special Teachers' Course in the (a) Theory and Practice of Gymnastics, embracing Lectures upon General and Special Kinesiology, enabling students to become familiar with the laws and principles which underlie all Organic Training; (b) Methods of Teaching, Supervising, and Organizing; (c) A comparative study of Other Systems; (d) Corrective Exercises for general use in the schoolroom; (e) Games and Plays; (f) Aesthetic Dancing, both the theory and practice.

Courses of Study

Elective Courses: (a) Fencing; (b) Dancing, both social and aesthetic.

II. PUBLIC READERS

(Teachers' or Readers' Diploma)

"The Art of the Platform," including Public Reading, Impersonations, and all forms of Vocal Interpretation of Literature, demands even greater self-control, more imagination, and a broader culture than Dramatic Stage Art, because it depends not upon scenery or stage accessories for effect, but upon that control of self which produces suggestive modulations of Voice and Body, and skill in accentuating all the expressive values of language. The transitions of character and of passion, the delicate and varied intimations of the creative imagination, call for the finest technical skill. The reader or lecturer occupies the center of attention and must be able to awaken and sustain interest by the simplest means.

Courses: 1. Public Reading as a Fine Art. 2. Vocal Interpretation of Literature. 3. Story-telling in all its forms, from simple after-dinner stories to Dramatic and Epic Narration. 4. The Monologue. 5. Life or Vaudeville Sketches. 6. Impersonation or the Platform Interpretation of the Drama.

Formal and informal recitals, affording practical platform experience with audiences, are given semi-weekly throughout the year, and students are also encouraged to conduct entertainments in and around Boston. Special public recitals during April and May.

Students with marked ability for the platform may take this special course in two years. (See Terms, p. 33.)

III. DRAMATIC ARTISTS

(Dramatic Diploma)

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality of the student unfolded. Modes of pantomimic action, the command of voice modulations, and the ability to enlarge and extend these at will, are so developed as to render the lines with intelligence and passion and to develop power in characterization.

Dramatic rehearsals (burlesque, farce, melodrama, comedy, and tragedy). Courses are given in dramatic action, characterization and the principles of stage business throughout the year.

Courses: 1. Dramatic Thinking. 2. Dramatic Rehearsal. 3. Stage Business. 4. Forms of the Drama. 5. Characterization. 6. Modern Drama. 7. Old Comedies. 8. Poetic Drama. 9. Life Studies. 10. Histrionic Expression. 11. Dramatic Construction. 12. Stage Art.

Courses of Study

Candidates for the Dramatic Diploma are required to include the Special Summer Dramatic Term in their regular course. (See March number of "Expression.")

IV. WRITERS

The courses in the School of Expression have been the means of unfolding the creative energies and of developing individuality in style of able writers. Dramatic courses are as helpful to writers of plays as to actors. Style in writing is developed by systematic and progressive stimuli. Laws of writing are deduced from a study of the universal principles of art and are applied to the writing of themes. Rules of rhetoric and grammar related to universal laws are thus relieved of their mechanical tendencies.

V. PUBLIC SPEAKERS

(Public Speakers' Diploma)

Practical courses to develop the power to think when upon the feet and to secure a vocabulary of delivery as well as of words. The student receives practical exercises and studies to awaken a true ideal of oratory. These develop mental power and grasp, logical method and control of feeling, as well as of voice and of body. Laws of expression applied to oratory and style in delivery.

Courses: 1. Conversations. 2. Extemporaneous Speaking. 3. Story-telling. 4. Discussions. 5. Debate. 6. Oratory. 7. Voice. 8. Platform Art.

a. Preachers

The development of the preacher is a peculiarly difficult problem of education. Mere knowledge will not do the work. Mind, voice and body must be thoroughly trained and brought into unity; imagination and feeling must be awakened and spiritual powers realized.

9. Naturalness established to correct mannerisms. 10. Bible Reading. 11. Literary Interpretation of Poetry.

Special classes and work are arranged in both the summer and winter terms. (See Special Circular.)

b. Lawyers

Lawyers have found the courses in the School of Expression of great advantage, and several courses on Saturday afternoons and on certain evenings during the week are arranged for members of the legal profession.

Courses: 1. Extemporaneous Speaking. 2. Voice. 3. Discussions. 4. Methods of Orators. 5. Art of Speaking. 6. Argumentation and Debate. 7. Oratoric Style.

Courses of Study

c. Lecturers

Those preparing to become lyceum lecturers and entertainers are recommended to take the courses for Public Speaking and Dramatic Expression. Special courses are adapted to individual needs.

VIII

SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with different diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject, is given when needed, to suit, as far as possible, the convenience of students. Many persons now filling high positions were thus started in their preparation by the School.

I. PREPARATORY COURSES

Preparatory Courses, to make up deficiencies, either for Advanced Standing or for regular requirements:

- a. All summer work counts toward regular diploma courses. (See March number of "Expression.")
- b. Special September Preparatory Term opens the first Tuesday in September. (See March number of "Expression.")
- c. Three hours on Saturday for students and teachers occupied during the week.
- d. Special evening courses. (See Evening Circular.)

II. LABORATORY OF VOICE AND TRAINING

Cases requiring specific work in voice receive expert examination and diagnosis, and special courses of training are arranged for individual cases.

Stammering, Impediments of Speech, Defective Conditions, Pathological Conditions, Sore Throat caused by Misuse of Voice, Loss of Voice, are laboratory cases.

III. TEACHERS OF THE DEAF

Harmonic training, vocal training, articulation, programs of voice exercises for deaf mutes.

SCHOOL OF EXPRESSION HORAR

MONDAY		TUESDAY		WEDNESDAY	
* FIRST YEAR R					
9	Qualities of Voice I (Mind and Voice I-II-III)	Principles of Training			
10	Oral English I (Foundations of Expression)	Dramatic Thinking (Shakespeare)			
11	Criticism I	Harmonic Gymnastics			
12	Dramatic Rehearsal (Shakespeare)	Criticism II (Beginnings of Literature)			HOME STUDY
† FIRST YEAR S					
9	Qualities of Voice I (Mind and Voice I-II-III)	Principles of Training			
10	Oral English I (Foundations of Expression)	Dramatic Thinking (Shakespeare)			Problems — (Response of Voice to Body)
11	Imagination I (Imagination and Dramatic Instinct)	Voice Training (Lyric Spirit in Poetry — Elemental Praxis)			Art of Shakespeare
12	Dramatic Rehearsal (Shakespeare)	Harmonic Gymnastics			Oral English (Foundations of Expression)
					Voice II Emission (Mind and Voice IV)
† SECOND YEAR					
9	Qualities of Voice I (Mind and Voice I-II-III)	Principles of Training			Story Telling (Criticism VI)
10	Oral English (Methods I) (Lessons in Vocal Expressions — Part II)	Dramatic Thinking (Shakespeare)			Pantomimic Problems
11	Imagination I (Imagination and Dramatic Instinct)	Literature and Expression (19th Century Epoch)			Voice II Emission (Mind and Voice IV)
12	Literature and Expression (19th Century Epoch)	Criticism V			Public Speaking (Criticism VII)
		Modulations of Voice (Foundations of Expression)			
* SECOND (MIDDLE) YR					
9	Voice III Agility (Mind and Voice V)				Voice III Agility
10	Public Speaking and Discussion (Criticism IX)				Art of Shakespeare
11	Vocal Expression (Lessons in Vocal Expression)	HOME STUDY			Argumentation
12	Literature and Expression — Criticism X (19th Century)				Imagination II (Imagination and Dramatic Instinct)
† THIRD YEAR S					
9	Voice V — Resonance (Mind and Voice VI)	Principles — Methods II			Dramatic Construction
10	Voice VII — Visible Speech (Mind and Voice VIII)	Shakespeare — Hamlet (Characterization)			Platform Art (Criticism XV)
11	Vocal Interpretation of the Bible (Vocal and Literary Interpretation of Bible)	Vocal Expression — Harmony			History of Pedagogy
12	Voice VI — Dramatic Modulations (Mind and Voice VII)	Criticism XIV (Impersonation)			Pantomimic Problems (Unity)
* THIRD YEAR R					
9	Voice V — Resonance (Mind and Voice VI)	Principles — Methods II			Dramatic Construction
10	Voice III — Visible Speech (Mind and Voice VIII)	Shakespeare — Hamlet (Characterization)			Platform Art (Criticism XV)
11	Vocal Interpretation of the Bible (Vocal and Literary Interpretation of Bible)	Vocal Expression — Harmony			History of Pedagogy
12	Voice VI — Dramatic Modulations (M. and V. VII)	Criticism XIV (Impersonation)			Pantomimic Problems
† FOURTH YEAR C					
9	Vocal Expression (Modulations of Voice, Psychology of Voice)	Stories from Literature			Voice — Special Drill
10	Voice — (Technique and Psychology of)	Methods of Training (Psychology of Training)			Harmonic Gymnastics, Psych. of (Grace and Power)
11	Vocal Interpretation of Literature (Selections)	Methods of Teaching (Comparative Study)			Dramatic Rehearsal
12	Platform Art (Impersonation Criticism XVIII)	Criticism XIX (Imagination and Dramatic Instinct)			Epochs of Literature (Platform Interpretation — Criticism XX)

* Regular Courses, \$150 per year.

† Special Courses, \$1

JULY, 1913-1914, FIRST HALF-YEAR

THURSDAY	FRIDAY	SATURDAY	
REGULAR COURSE			
English I	Dramatic Rehearsal (Farce)	Oral English (Spoken English)	9
Oral English (Little Classics)	Reading (Classics for Vocal Expression)	Voice VII Articulation (Mind and Voice VIII)	10
Qualities of Voice I (Mind and Voice I-II-III)	Harmonic Gymnastics	Criticism IV	11
Criticism III	Literature and Expression (19th Century Epoch)	Recital	12
SPECIAL COURSE			
Oral English (Foundations of Expression)	Dramatic Rehearsal (Farce)	Principles of Voice (Mind and Voice)	9
Qualities of Voice I (Mind and Voice I-II-III)	Browning (Browning and the Dramatic Monologue) (Criticism V)	Voice II — Emission (Mind and Voice IV)	10
Dramatic Rehearsal	Harmonic Gymnastics	Criticism IV	11
Narrative Poetry	Literature and Expression (19th Century Epoch)	Recital	12
PARTIAL REGULAR COURSE			
Oral English (Foundations of Expression)	Dramatic Rehearsal (Farce)	Principles of Voice (Mind and Voice)	9
Adjunctive English	Imagination III (Imagination and Dramatic Instinct)	Harmonic Gymnastics	10
Dramatic Rehearsal	Harmonic Gymnastics	Oral English (Spoken Eng.)	11
Narrative Poetry	Literature and Expression (Platform Interpretation) Criticism VIII	Recital	12
REGULAR COURSE			
Elliptic Pantomime	Voice III (Flexibility)	Harmonic Gymnastics	9
Vocal Expression (Rhythm and Melody)	Browning (Browning, Dram. Monol.) (Criticism XII)	Oral English	10
Personation and Participation	Dramatic Rehearsal (Comedy)	Criticism XIII	11
Platform Art (Criticism XI)	Elliptic Pantomime (Drill)	Recital	12
SPECIAL COURSE			
Elliptic Pantomime	Voice IV (Flexibility) (Mind and Voice-VI)	Life Sketches	9
Epochs of the Drama	Browning (Browning and the Dramatic Monologue) (Criticism XII)	Principles of Voice (Mind and Voice)	10
Methods of Teaching	Dramatic Rehearsal (Comedy)	Criticism XVI	11
Dramatic Rehearsal (Shakespeare)	Elliptic Pantomime (Drill)	Recital	12
REGULAR COURSE			
Elliptic Pantomime		Life Sketches	9
Epochs of the Drama		Principles of Voice (Mind and Voice)	10
Methods of Teaching	HOME STUDY	Criticism XVII	11
Dramatic Rehearsal (Shakespeare)		Recital	12
COURSE ELECTIVE			
Pantomime, Methods of	Epic Modulations of the Voice	Principles of Voice	9
Epochs of the Drama	Articulation, Methods of	Oratoric Spirit	10
Characterization	Unity — Principles of Art	Lyric-Dramatic Spirit	11
Vocal Training and Tone Color	Dramatic Rehearsal	Recital	12

Selected from Horarium, \$200 per year.

† Tuition, \$60.

Courses of Study

IV. PUBLIC SCHOOL TEACHERS AND OTHERS

Elective courses, Saturday morning, afternoon, and evenings.

V. CHILDREN'S CLASSES

Saturday afternoon. Courses: 1. Reading and Recitation.
2. Simple Harmonic Exercises. 3. Fancy Steps. 4. Gymnastics.

VI. PHYSICAL TRAINING

The various courses in Physical Training are open to special students, and full normal courses for teachers of Physical Culture are given. A general course for health and grace: 1. Fancy Steps or rhythmic movements in dancing. 2. Corrective work. 3. Medical Gymnastics. 4. General training for children and adults. (See Organic Gymnastic Circular.)

VII. EVENING CLASSES

Courses: 1. Reading. 2. Speaking. 3. Voice. 4. Dramatic Art. (See Special Circular.)

VIII. HOME STUDIES

The Home Study Department offers courses in all phases of Vocal Expression, and in special lines of Literature. Besides courses for teachers, designed as keys to the use of Dr. Curry's publications, may be mentioned:

Courses: 1. Speaking. 2. Relation of the Lyric Spirit in Literature to Reading. 3. Narrative Spirit in Literature. 4. Entertainment (Story-telling). 5. Beginnings of Literature: (a) Mother Goose Rhymes. (b) Myths and Fables. (c) Folk Lore. 6. Recuperative programs. (See Home Study Circular.)

IX. SUMMER COURSES

The summer terms and courses of the School are unique, thoroughly organized, practical and progressive. They furnish unusual opportunities for the earnest student who finds it necessary to economize time. Both beginning and advanced courses are given in these. All work done in the Summer Term counts toward the regular diploma courses. (See March number of "Expression.")

X. ADJUNCTIVE COURSES

Preparatory English and Rhetoric, Argumentation, Parliamentary Law, Play-writing and Dramatic Criticism, Methods of Staging Plays, French, German, Music, Singing and Stage Art. (See Special Circular.)

Courses of Study

Many singers and teachers of singing take the voice courses of the School of Expression. They receive extra and special training according to the principles of the School.

PUBLIC ARTISTIC WORK OF THE STUDENTS

Literary interpretations, impersonations, representation of plays, with and without scenery, form important features of the School.

Students are encouraged to make creative studies in connection with prescribed courses. Many of these studies are subject to suggestions from the teachers.

Professional students during their senior year are permitted when their work is satisfactory, to give special public recitals under their own names, and they are allowed the use of the Irving Studio for that purpose. Such recitals, however, must first be given informally in recital, and approved by the teachers in charge. These recitals must show originality in conception and skill in dramatic handling, and must be from standard literature.

The recitals Saturday noon and Thursday evening are important courses, and attendance at and participation in these is required of diploma students.

Négliger le style, c'est ne pas aimer assez les idées qu'on veut faire adopter aux autres.

-- Beranger.

GENERAL INFORMATION

REQUIREMENTS FOR ADMISSION

Applicants for admission are required to present two testimonials as to character and qualification from persons of recognized standing.

Education and training equivalent to the requirements for a high school diploma are required for classification as a regular student.

Professional Courses are arranged for graduates of Colleges and Professional Schools. Applicants for these courses, in addition to the general requirements, must show ability in the particular form of Expression chosen for specialization.

Deficiencies must be made up before graduation.

Entering, or regular Junior Class, is limited to thirty members.

REQUIREMENTS FOR ADVANCED STANDING

Applicants for admission to "Advanced Standing" (Second Year Special Class) must meet the general requirements, present a certificate (blank furnished on application) from former teacher of expression, showing subjects and number of hours taken in class and in private, with a minimum of four hundred hours (or three summer terms), with entrance examinations on same, and before graduation must receive credit,* by examination, in the fundamental work of the entire course.

College graduates, or those having equivalent attainments, may take the Teacher's Diploma course in two years. Such students are also required to pass all the

*A credit in the School of Expression represents an hour of instruction with sufficient outside practice and study to master the work assigned.

General Information

examinations in the first, second, and third-year groups of courses.

For terms for Special Courses, see p. 33.

DIPLOMAS

Courses in the School of Expression are arranged systematically for the natural and progressive development of each student. Diplomas and other honors are awarded according to the number of courses mastered and the degree of development attained.

1. TEACHER'S DIPLOMA Three years, or the equivalent of 2,200 credits.* This diploma calls for the mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting and vocal interpretation of literature. Mature students (college graduates) may take the three years' course in two years. (See Terms, p. 33.)

2. PUBLIC READER'S DIPLOMA Two years † (special group of courses with private lessons) or the equivalent of 2,000 credits. Three groups of courses are required. Emphasis is laid on the Vocal Interpretation of Literature, Platform Art, Dramatic Training, and courses in criticism and in public recital work. No credits allowed on this Diploma.

3. DRAMATIC DIPLOMA. Three special groups of courses are required for this diploma. This course emphasizes Dramatic Training, Dramatic Action, Training of the Body, Pantomimic Expression, Dramatic Rehearsals, Dramatization, Stage Business, and Histrionic Expression. Where the personal attainment is sufficient this course may be taken in two years with two Special Summer Dramatic Terms.

Writers of plays may substitute extra work in Dramatization for some phases of dramatic training.

4. GENERAL CULTURE DIPLOMA Requires the mastery of first and second-year work or the equivalent of 1,600 credits. (See Horarium, pages 24 and 25.) The work of this course is professional, and requires personal assimilation of all principles.

5. SPEAKER'S OR PREACHER'S DIPLOMA Requires the mastery of two years' work, elective. Special requirements in discussion, extemporaneous speaking, debate, and courses in oratory.

6. ARTISTIC DIPLOMA Requires at least one year of systematic work after receiving the Public Reader's or Dramatic Diploma, and high artistic attainment in Impersonation, Public Reading, or some phase of Dramatic Art.

* See footnote, p. 28.

† Subjects selected from First, Second, and Third year regular courses.

General Information

7. PHILOSOPHIC DIPLOMA Requires at least one year of systematic work after receiving the Teacher's Diploma and successful experience in teaching Expression.

DECORATIONS

Graduates who have taken three full years of instruction and have achieved high attainment in their courses, will be decorated as follows: for high personal development and control, the white cross; for broad knowledge of Expression and ability to teach it, the blue cross; for public reading, the red cross; for dramatic and histrionic art, the purple cross; for high attainment as a speaker, the golden cross.

Graduates who have attained success in some department of Expression after a four years' course and have received honor in their work, will receive, for artistic and creative work, the purple star; for teaching, the blue star. Those who through the work of the School have rendered service to their fellowmen will receive the white star.

By special vote of the Trustees, honorary diplomas or medals are occasionally conferred upon artists. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and others, have received these.

BOARD AND HOME

The advantages of Boston as a place of residence for students are well known. Living is less expensive than in any other city of its size. Lady students can board in the same house with teachers, in private families, or in students' homes, for from \$175 to \$300 a year, and upwards; men can secure accommodations at \$180 and upward.

The placing of students in homes is supervised by the Dean, assisted by the Matron. Students are not allowed to choose a home without consulting the Office.

One of the teachers acts as matron to the ladies in attendance, and all the teachers keep in personal touch with students.

Parents of young lady students are advised to require their daughters to place themselves under the chaperonage of the Matron.

The Boston Students' Union, 81-83 St. Stephen St., Boston, offers to young women students the privileges of a club house, with restaurant, reading rooms, and opportunities for meeting their friends. A small fee is charged for membership.

General Information

The School Studios offer to the students an opportunity for social intercourse and study. Everything necessary to the life of the student is arranged from the Office, so that young lady students are as well protected as in their homes.

With Official Application for entrance, students are requested to state their requirements as to boarding accommodations, and especially the price to be paid. On receipt of Applicant's Card the Office will select accommodations subject to approval on arrival.

Students will be met at trains when requested. See Announcement Circular.

HOW YOUNG WOMEN STUDENTS MAY FIND SUITABLE ROOMS IN BOSTON

The Boston Co-operative Registry for Students has been formed for the purpose of helping young women students to secure board, lodging and right environment.

Yearly, more and more young women are coming to our city to profit by the many educational opportunities it offers. The problem of housing this increasing temporary population is a serious one, for only the larger institutions can afford to maintain regular dormitories, and even these find it impossible to accommodate all the students requiring rooms. There are a number of Boarding Homes and Clubs which provide excellent accommodation and surroundings, but these, too, are insufficient, and many students are obliged to seek lodgings in private families.

It is possible to live reasonably in Boston and at the same time respectably if one knows how to choose. To aid in this choice, the School of Expression avails itself of the splendidly organized Co-operative Registry for Students which has established centres in various parts of the city adjacent to schools, and in localities where students would naturally choose to live.

Registrars in charge of these centres have at their command a list of recommended rooms in apartments, private houses, lodging and boarding houses, at prices varying

General Information

with the location and size of the room. In making application to the Office for boarding accommodations, students are asked to state their preferences, and accommodations to meet requirements will be secured, subject to approval on arrival.

LIBRARY ADVANTAGES

For collateral and extended reading and research, students of the School are granted special privileges at the Boston Public Library. This is, for the purpose, the most complete and serviceable library in the world, and its treasures of literature (six hundred thousand volumes), art and history are open to the School as freely and without cost as if it were the sole possession of the School. Too great value cannot be put upon such convenient and complete opportunities for reading and study. It is said that students of the School of Expression avail themselves of this privilege more than do the students of any other school or college in Boston or the suburbs.

CALENDAR

The School year opens on the first Thursday in October each year (October 2, 1913) and closes on the second Thursday in May (May 14, 1914). Examinations for Advanced Standing are held on the Wednesday preceding the opening day, at 9 a.m. There is a recess on legal holidays, and for ten days at Christmas.

The School opens at nine o'clock each morning in the scholastic year. The President's office hour is between 8 and 9 a.m. Monday, Tuesday, Thursday and Saturday during the school session. The office hour of the Dean is between 2 and 3 p.m. daily, beginning September first.

APPLICATIONS FOR TEACHERS

Institutions desiring teachers for permanent or for temporary positions are requested to make application to the

General Information

Dean. As it is in the interest of the School that every teacher sent out shall be successful, careful attention will be given to all inquiries from schools and colleges, and a thoughtful selection made. No one is so competent to judge of the possibilities of the student as are his teachers.

On application the School will supply professional artists in platform interpretations of Shakespearean Comedies, Modern Comedies, programs from Dickens and Browning, platform arrangements of Novels, the Habitant, lectures and recitals from English Literature and the Bible. Plays staged and pageants directed. Write for special circulars.

TUITION

All tuition payable in advance (two-thirds on opening day, and balance on or before the second Monday in January — interest charged on tuition over one month due), as follows:

Each regular diploma group of courses, for each school year. (See Horarium.)	\$150.00
Each special diploma group of courses for each school year. (See Horarium.)	200.00
Fee for Fourth year work	50.00
Work chosen by subjects, one hour each week, for the year	15.00
Four hours in one day, each week, for the year	40.00
Any regular group of courses, one month	25.00
Selected subjects chosen out of the course per hour by the year	10.00
Evening Classes, see Special Evening Circular.	
Special Teacher's Course (Gymnastic), see Special Gym- nastic Circular	75.00
Home Study Course fee, for one year (see Home Study Cir- cular)	10.00
Diploma fee	5.00
Extra examinations, each	5.00
Preparatory Term (September), see Summer Circular	30.00
Private Lessons, per hour	1.00 to 6.00
Laboratory fee for examination and consultation	5.00
Registration fee	2.00
Adjunctive Courses according to work given.	
For Summer Terms, see March "Expression."	

Students who have paid \$450 are charged no further tuition for the regular work of the three years. One-half regular rates for clergy-

General Information

men and theological students. Twenty-five per cent reduction from regular rates for public school teachers not studying for teachers of elocution. Deficiencies must be made up before graduation, subject to extra charge.

Application for loan scholarship must be made on registration, and no petition for this scholarship will be received after registration. Applicants for Loan Scholarships must be known and recommended by graduates or friends personally acquainted with the teachers of the School.

No rebates.

LOANS AND ASSISTANCE

Increase of the loan funds is greatly needed. Worthy students are often unable to complete their studies without some kind of assistance. It has been our endeavor to allow no one to leave the School for lack of funds; but promising students are often compelled to shorten their course or take positions before finishing their studies.

Among the loan scholarships are:

ELIZABETH BANNING AYER SCHOLARSHIP

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

J. W. CHURCHILL ANNUAL SCHOLARSHIP

Founded from the receipts of readings given to the School of Expression.

DANA ESTES ANNUAL SCHOLARSHIP

The sum of one hundred dollars to be loaned to some lady who shows proficiency in expression.

STUDENTS' SCHOLARSHIP FUND, 1902

The sum of one hundred dollars to be loaned to some worthy student who has spent at least one year in the School.

STUDENTS' SCHOLARSHIP FUND, 1912

The sum of fifty dollars to be loaned to some worthy student.

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NEED OF ENDOWMENT

The Corporation is composed of leading citizens and prominent educators in different parts of the country whose names are a sufficient guarantee that funds given to the Institution will be faithfully administered. Chairs or Scholarships will be established, or buildings erected as permanent memorials to donors.

Adequate endowment and equipment of the School of Expression will further not only the dramatic arts, the improvement of the voices of teachers, and the delivery of speakers, but will be an aid to general education.

The call for assistance is not local. The graduates of the School, who come from every state and country, are filling positions in all parts of the world. All who aid will receive co-operation from the School.

LOCATION

More students from all parts of the world are found in attendance upon the various institutions in Boston than in any other city in the United States. In no place can so many advantages be found in so small a space, advantages so valuable, so accessible, and so reasonable.

The School of Expression is located in the Pierce Building, opposite the Public Library and facing Trinity Church. This corner of the famous Copley Square, the artistic and educational center of Boston, is a fitting home for such an institution. The studios and offices of the School are arranged especially to meet the needs of such an Institution and are attractive centers for the splendidly organized social and artistic life of the students.

Within ten minutes students may reach concerts, lectures, operas, dramatic representations of all kinds, and historic treasures. The Lowell Institute Lectures conducted in the Boston Public Library and comprising more than a dozen courses, and two or three lectures a week at Harvard University, are free to all, as well as are the various scientific and art museums.

Students coming from New York, or over the N. Y., N. H. & H. R. R. or Fall River Line, should check their baggage to the Back Bay

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station and leave the train there. Those from the West, by the B. & A. Road, should check their baggage to the Huntington Avenue station and leave the train there. Those coming to the North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building.

The School is easily reached by steam or trolley cars from all parts of the city and suburbs. The Back Bay, Trinity Place, and Huntington Avenue stations are within three minutes' walk, while thirty-nine lines of cars pass the door. The convenience of the Boston electric cars is well known, there being, it is said, one hundred eighty-three different methods of transferring from one extreme of the city to another.

Those expecting to come to the School should make Official Application promptly. Application Card furnished from the Office.

Address communications concerning registration to the Dean, Rooms 301-321, Pierce Building, Copley Square, Boston.

STUDENTS 1912-1913

POST GRADUATE AND FOURTH YEAR

Duncan, Caroline, Los Angeles, Cal.
Dyer, Helen, So. Weymouth.
Flanders, Carolyn Foye, Boston.
Huse, Emma Louise, Boston.
James, Ada Galenger, Palmerton, Pa.
Kempton, Harryett Mae, Roxbury.
Plummer, Jennie Mae, Providence, R. I.
Reasoner, Laurie Johnson, Noblesville, Ind.
Sims, Rachel Cabe, Durham, N. C.
Taylor, Bella Noonan, Brookline.
Waterman, Robena, Bangor, Me.

THIRD YEAR

Askowith, Bathsheba, Boston.
Bryan, Rhea Opal, Etowah, Tenn.
Deremo, Amanda Marie, Cincinnati, O.
Isaacson, Gertrude Valentine, Dorchester.
Jacobs, Hortense, Providence, R. I.
Martin, Penelope, Bastrop, La.
Mitchell, Hattie Florence (A.B., Univ. of Kans.), Neodesha, Kans.
Palmer, Lena Mae, Gustine, Tex.
Phelps, Mary, New York.
Ray, Marjorie, Wharton, Tex.
Wallace, Anna Mary (Ph.B., Ottawa Univ.), Stafford, Kans.

THIRD YEAR SPECIAL

Allen, Annie H. (M.A., Univ. of Calif.), Berkeley, Calif.

Aunspaugh, Eugenia Linda, Norfolk, Va.
Berry, William Frederic, Cambridge.
Elder, Du Bois (A.B., Mansfield Coll.), Alden Bridge, La.
Fornbrook, Elva Marcella (A.B., Oberlin), Harrisburg, Pa.
Hardy, Ruby Lois (A.B., Wesleyan Coll.), Senoia, Ga.
Hollingsworth, Mae, Greenwood, S. C.
Lillie, Jessie York, Franklin, Tenn.
Mason, Mary Helen, Glade Spring, Va.
Mitchell, Carlotta Perle, Anniston, Ala.
Moore, Joan Logan Winkle, St. Louis, Mo.
Norris, Matilda Pinckard (B.O., Oxford Coll.), Maysville, Ky.
Randall, Grace Norman, Washington, D. C.
Reynolds, Ella Marie, Middletown, O.
Ross, Anna Lee (A.B., Weaverille Coll.), Detroit, Mich.
Stafford, May, Paintsville, Ky.
Stevens, Daisy Newton, Newport, Vt.
Thompson, Edward Abner (A.B., Bowdoin Coll.), Brighton.
Townsend, Pauline Sherwood, Nashville, Tenn.
Whitmarsh, Elizabeth Prentiss, Greenville, S. C.
Wright, Sarah Virginia, Birmingham, Ala.

Students, 1912-1913

SECOND YEAR

Bower, Halcia Eulalia, Chattohoochee, Fla.
Brierley, Ruth-Helen (B.A., Mt. Holyoke), Easthampton.
Brown, Clare Obertin, Boston.
Campbell, Hazel May, Chelsea.
Crothers, Nellie Hayes, Johnstown, N. Y.
Crowe, Margaret Madeleine, Dorchester.
Evans, Mary Florence, Winthrop.
Franklin, Isabelle, Melrose.
Frink, Almira Gladys, Norwich, Conn.
Gallagher, Mary A., Charlestown.
Greenlee, Vulah, Mansfield, O.
Hagar, Elsie Marguerite, Hingham.
Haviland, Flora Marie, Weymouth.
Hay, Cressy, Sedan, Kans.
Jeffers, Margaret, Pattersonville, N. Y.
McGaffigan, Katherine Eugenie, Florenceville, N. B.
McIntosh, Lalla Rookh, Collins, Miss.
Pittenger, Ruth Marie, Easton, Pa.
Roberts, Theodore Blashfield, Newton Center.
Smith, Beatrice, Brandon, Manitoba.
Stewart, Ethel Elizabeth, Lowell.
Vella, Bernice Eleanor, Lynn.
Wessell, Florence Marie, Wilmington, N. C.

SECOND YEAR SPECIAL

Amsdell, Mehetael Thankful, Fargo, N. D.
Applebee, Miriam, Nashville, Tenn.
Armstrong, Iris, Brownstown, Ill.
Astle, Amelia Maude (A.B., Bates Coll.), Houlton, Me.

Bain, Sallie Moats, Portland, Ark.
Denton, Mrs. Millie, Amsterdam, N. Y.
Estes, Rev. Fred Mahlon, Woburn.
Field, Juanita Emily (B.A., Smith Coll.), Berlin, Conn.
Filcher, Kathryn Elizabeth, Largo, Fla.
Flemming, Mildred, Somerville.
Hunt, Eileen, Greenville, S. C.
Jennings, Mary Bondurant, Paducah, Ky.
Kahl, Jennie Agnes, Washington, Pa.
Kelly, Edna B., El Reno, Okla.
Keyes, Ruth Mary (A.B., Univ. of Washington), Seattle, Wash.
Lindsey, Elizabeth C. (Ph.B., Grove City Coll.), Jamestown, N. Y.
Mason, Ida Dawes, Brookline.
Mays, Grace Katherine, Tazewell, Va.
McAfee, Jennie, Dalton, Ga.
McShane, Gertrude Marie, Greenwood, Miss.
Medford, Zora Amanda, Clyde, N. C.
Peacock, Gertrude Elizabeth, Zollarsville, Pa.
Preston, Orrie A., Antigo, Wis.
Rogers, Jennie Elizabeth, Nashville, Tenn.
Roper, Grace Everietta, Cambridge.
Rowe, Hazel, Bainbridge, O.
Thayer, Mary Hunt, Asheville, N. C.

FIRST YEAR

Armstrong, Easter Elizabeth (Mt. Holyoke), Mt. Dora, Fla.
Berthy, Mary Elizabeth, Cowen, W. Va.
Bridge, Ruth Elizabeth, Methuen.

Students, 1912-1913

Chester, Mary M., Charleroi, Pa.
Crothers, Edna May, Johnstown,
N. Y.
Curry, Mabel (A.B., Radcliffe),
Boston.
Decsi, Georgette, Brooklyn, N. Y.
Ensworth, Florence Josephine,
Guilford, N. Y.
Freeman, Pauline Hamilton,
Wayne, Me.
Garnett, Kathryn, Latham, Kans.
Goldsmith, Bertha Lillian, St.
Paul, Minn.
Hayes, Kathleen Marica, Ballston
Spa, N. Y.
Hicks, Mabel Venus, Crystal City,
Manitoba.
Leavitt, Blanche Allen, Ports-
mouth, N. H.
LaBonte, Irene Mae Adeline,
Columbia, Conn.
MacLeod, Rev. Albert Morrison
(B.A., Dalhousie Coll.), Hyde
Park.
McCall, Katharine, Winchester.
MacQueen, Rev. Norman, Somer-
ville.
Mann, Herbert Asa, Braintree.
Mott, Howard Crossman, Prov-
idence, R. I.
Nason, Louise Orrilla, Worcester.
Patrick, Gladys Irene, Lawrence.
Perley, Gladys Hazel, West
Pownal, Me.
Roelofson, Caro Rhodes, Allston.
Schmickle, Helen L., Easton, Pa.
Shackleton, Deborah Elizabeth,
Cleveland, O.
Taber, Elizabeth M., Boston.
Woodall, Emery J. (B.A., Wake
Forest Coll.), Clyde, N. C.

FIRST YEAR SPECIAL

Balfour, Beulah, Chattanooga,
Tenn.
Bell, Dorothy Lee, Cape Girar-
deau, Mo.

Carnahan, Ruth, Akron, O.
Crackel, Lulu Martha, Vincennes,
Ind.
Fay, Isabel, Roxbury
Griffin, Edney Eloise, Valdosta,
Ga.
Hunt, Helen, Nashville, Tenn.
Lazarus, Mary Joe, Bowling
Green, Ky.
Pattie, Nell, Garnett, Kans.
Sieker, Ruth, Milwaukee, Wisc.
Stanley, Mary Frances, Lebanon,
Ind.
Tremann, Marie Louise, Rock
Island, Ill.

SUMMER AND SPECIAL STUDENTS

Albaugh, Kathryn, Topeka, Kans.
Alexander, Edward Percy Byron,
Eastport, Me.
Alger, Philip Langdon (B.S., St.
John's Coll.), Taunton.
Arlin, Myrtle E., Colebrook, N. H.
Arnold, Sara Verlinda, Wheatley,
Ky.
Bailey, Adelbert W., Boston.
Baker, Alice Philip, Providence,
R. I.
Baker, Catherine Agnes, Lenox.
Bale, Ruth Gibson, LaFayette,
Ga.
Ball, Nellie Frances, Boston.
Bannwart, Alexander (A.B.,
Princeton), Brookline.
Barthei, Frederic, Lowell.
Barton, Bruce (B.A., Amherst),
New York.
Benner, Julia Whitney, Mon-
mouth, Me.
Blaisdell, Esther (A.B., Radcliffe),
Chelsea.
Bledsoe, Edna (Ph.B., Grayson
Coll.), Big Springs, Tex.
Bledsoe, Elijah S. (A.B., Kentucky
Univ.), Big Springs, Tex.
Bockman, Ada Blanche, Medford.
Bolz, Mabel Burbank, Everett.

Students, 1912-1913

Brazeau, Henrietta, Pawtucket, R. I.
Brewer, Willia May, Tucumcari, New Mex.
Brown, Rev. William A. (Ph.M., Franklin Coll.), Hyde Park.
Buck, Clare Dudley, Grand Rapids, Mich.
Burns, Edith F., Carrollton, Ill.
Cady, Joseph P. (A.B., A.M., Harvard), Roxbury.
Campbell, Elspeth Sutherland, Boston.
Campbell, Grace Capron, Cambridge.
Carpenter, Jeanne, Roxbury.
Carter, Rose E., No. Troy, N. Y.
Carter, Ruth Harriet, Dorchester.
Causey, EvaVance, Asheville, N.C.
Chardkoff, Leo, Tampa, Fla.
Cheney, Anne Cleveland, Brookline.
Churchill, Raymond, Winsted, Conn.
Cole, Carrie Bertha, Boston.
Coleman, Rev. Cornelius C. (A.B., S.T.B., D.D.), Abilene, Tex.
Conner, Rachel, Scranton, Pa.
Conte, Charles Daniel, Somerville.
Cook, Lucile H. W., Somerville.
Corry, Gertrude Elizabeth, Woburn.
Covington, Mary Lina, Chesterfield, S. C.
Cunningham, Florence (A.B., Vassar Coll.), Gloucester.
Cunningham, Mary P. (A.B., Vassar Coll.), Gloucester.
Currier, Durant Simonds, Arlington Heights.
David, Mary Edna, Dillon, S. C.
de Long, Caroline, Calgary, Alta.
Dennihan, John Matthew, Fitchburg.
Denton, Myrtle A., Amsterdam, N. Y.
De Shaw, Mrs. Emily, Boston.
De Vine, Emma Josephine, Lincoln, Nebr.
Dorr, Ada Blanche, Woburn.
Dow, Blanche Hinman, West Medway.
Dow, Emma L., Brookline.
Doyle, Katherine Anna, Roxbury.
Durgin, Bearse, Cambridge.
Egerton, Kathleen, Louisburg, N. C.
Eisenhardt, Louise C., Brookline.
Ellis, Elizabeth Estelle, Gainesville, Ga.
Ferguson, Alexander (M.A., Dalhousie), Strathlorne, C. B.
Ferris, Ferris William, Portland, Me.
Finneran, Mary Frances, Jamaica Plain.
Fogg, Frank Chester, Hyde Park.
Foley, Henry K., Roxbury.
Foster, V. Elma, Boston.
Frazer, Elizabeth, Little Rock, Ark.
Gibson, Ruth Blanchard, Brookline.
Gietzen, Louise, Boston.
Gilmor, Frances, St. George, N. B.
Grant, John J., Winthrop.
Green, Lucile, Fort Payne, Ala.
Gregg, Harris Hibbard (A.B., Williams; B.D., McCormick Sem.; D.D., Illinois Coll.), St. Louis, Mo.
Goodwin, Alice Pamela, Boston.
Griffith, Pearl Angeline, Allston.
Gulesian, Margaret Alice, Chestnut Hill.
Gusenheiser, Miriam, W. Somerville.
Haber, Eleanor, San Francisco, Cal.
Hall, Elizabeth Houston, Tazewell, Va.

Students, 1912-1913

Ham, Natalie, Newton.
Hardwick, Mrs. W. A., Somerville.
Harker, Mrs. F. Flaxington, Asheville, N. C.
Hartman, Louis, Haverhill.
Hartt, Mrs. Arthur W., Brookline.
Harwood, Mabel C., Everett.
Hatch, Rev. George Baptiste (A.B., Harvard), Ware.
Henninger, Elba, Dayton, Tenn.
Hensel, Mayme English, Indianapolis, Ind.
Hensel, Minnie Viola, Van Wert, O.
Herren, Nanon L., Topeka, Kans.
Hilton, Florence Winifred, So. Framingham.
Hoffman, William G., Malden.
Holmes, Sarah, Boston.
Holway, Mrs. Edith Rich, Hyde Park.
Horner, Harriet Louise, Angelica, N. Y.
Horseman, Ethel May, Plymouth.
Horton, Helen Krogmann, Atlantic.
Hunter, Mrs. L. E., Asheville, N. C.
Jatarin, Johon, Boston.
Johansson, Anna, No. Chelmsford.
Johnson, Arlene, Brockton.
Johnson, Ruth, Kansas City, Mo.
Jones, Solomon P., Marshall, Tex.
Kaula, Alida, J., Somerville.
Kendrick, Eva May, Ottumwa, Iowa.
Keyes, Harmon Edward, Seattle, Wash.
Kimmons, Mabel Elizabeth, Asheville, N. C.
Kinney, Miss M., Boston.
Knudson, Lucille, Dorchester.
Kreutzer, Emma A., Berkeley, Calif.
Laird, Eleanor May (A.B., Wellesley), Pittsburgh, Pa.
Lambert, Laura M., New Orleans, La.
Leary, Esther Isabella, Montello.
Leavis, Elma Sturgis, W. Medford.
Lefavour, Elizabeth Pitman, Beverly.
Leighton, Gladys Peterson, Cambridge.
Lincoln, Dora Elvira, Taunton.
Love, Annie, Saginaw, N. C.
Loyely, Lilian Isabel, Riverbank, N. B.
Lyndon, Gertrude Weston, Brookline.
Lyons, Helen Anna, Arlington.
Macdonald, Henry Angus, Winthrop.
MacLeod, Lena Murray, Hyde Park.
Martell, Helen Ilston, W. Roxbury.
Martin, Mrs. Lovica E., W. Somerville.
Maurer, Elizabeth L., Eugene, Ore.
Maxwell, Annie Robinson, East Boston.
Maynard, Jean Campbell, Boston.
McCall, Ruth (A.B., Smith Coll.), Winchester.
McGrath, John Michael, Rosedale.
McIntosh, Kathleen, Collins, Miss.
Miller, Adela, Okolona, Miss.
Miller, Annie Elizabeth, Okolona, Miss.
Miller, Clementine Lawrence, Okolona, Miss.
Miller, Sadie E., Asheville, N. C.
Miller, Sallie Jay, Candler, N. C.
Milliken, Edith Eddy, Newtonville.

Students, 1912-1913

Miner, Edith Fuller, Easton, Pa.
Moffitt, Adelaide, Quakertown,
Penn.

Morton, Marguerite Wilson, St.
Paul, Minn.

Mosher, Edith Rose, Mattapan.
Mosher, Juanette M., Mattapan.
Mullinier, Anna Elliott, Phila-
delphia, Pa.

Mulvey, James H., Washington,
D. C.

Murphy, Anna Frances, Cam-
bridge.

Murphy, Mrs. James, Asheville,
N. C.

Nazareth, Lena, Waverly.

Palmer, Clarrie, Somerville.

Parker, Henry D., Boston.

Payne, Mary Bethel, Glasgow, Ky.

Pelton, Sarah B., Asheville, N. C.

Phillips, Mrs. Ada, Roxbury.

Pope, Annie Lee, Hickory, N. C.

Price, John Milburn (A.B., Baylor
Univ., A.M., Brown Univ.),
Benton, Ky.

Raymond, Helena C., Brookline.

Reasoner, Amba E., Upland, Ind.

Remnitz, Virginia Yeaman, Brook-
line.

Rice, Bertha Louise, Boston.

Richards, Della, Mobile, Ala.

Richards, Edith W., Dorchester.

Richards, Mary A., Dorchester.

Rogers, Josephine Rand, Stan-
ford Univ., Cal.

Rogers, Nathan Bradford (B.A.,
Acadia Coll.), Northeast Har-
bor, Me.

Roos, Ella Frances, Cambridge.

Ross, Elizabeth, No. Cambridge.

Rugg, Charles Belcher (A.B., Am-
herst Coll.; A.M., Harvard),
Worcester.

Ryan, Ethel Blanche, No. Wey-
mouth.

Saunders, Effie Chandler, Ja-
maica Plain.

Schloss, Florence, Memphis,
Tenn.

Schloss, Olive, Memphis, Tenn.

Scudder, Sophia Goodspeed, Bal-
timore, Md.

Seaver, Sarah Wilner, Malden.

Sheerin, Rev. James (A.B.,
Columbia), So. Boston.

Simms, Gary, Talladega, Ala.

Skinner, Marie, Indianapolis, Ind.

Smith, Rosalie, Greensboro, N. C.

Spears, Elizabeth V., Wildwood,
Fla.

Spigener, Carrie, Marion, Ala.

Spooner, Alma, Ironton, O.

Stambaugh, John F., Ada, O.

Stevens, Eleanor G., St. Louis, Mo.

Stevens, Florence A., Stoneham.

Storer, Emily Lyman, Boston.

Sullivan, Sadie Ruth, Jamaica
Plain.

Sutcliffe, Lydia Marie Teresa,
Boston.

Taylor, Jeanie A., Waverley.

Taylor, Mrs. Ralph M., Charles-
town.

Thayer, Mrs. B. G., Brookline.

Underhill, Chester Jay (A.B.,
William Jewell Coll.), Newton
Centre.

Waldron, Rev. John De le Mon-
taigne, Needham.

Warner, Glen Yost (B.S., Ohio
Wesleyan), Wooster, O.

Waterman, Eida Starrett, Athol.

Watts, Miriam, Winthrop.

Wentworth, William F., Roxbury.

Wetherald, Isabel E., Dorchester.

Weymouth, Ethel L., Brighton.

White, Nora Cobb, Cobbs, N. C.

Wilber, Clarence B., Somerville.

Willis, Florence A., Boston.

Wilson, Nellie L., Providence, R. I.

Wise, Halley Victoria, Brown-
wood, Tex.

Yates, Roselyn Steed, Macon, Ga.

6 names omitted by request.

LECTURES AND RECITALS, 1912-1913

Oct. 3 — Author's Recital, from his own poems, Nixon Waterman.
Oct. 5 — Lecture, "Historical Aspects of the Pedagogy of the Spoken Word," Dr. Curry.
Oct. 10 — Musical Recital, Mr. Oscar Nadeau.
Oct. 12 — Christopher Columbus Recital.
Oct. 14 — Lecture, "The Drama," Alfred Hennequin, Ph.D.
Oct. 17 — Postgraduate Recital.
Oct. 19 — Lecture, "Shakespeare, the Man and His Work," Miss Emma L. Huse.
Oct. 24 — Postgraduate Recital, Platform Interpretations, by Mrs. Carolyn Foye Flanders.
Oct. 26 — Program of Fables.
Oct. 31 — Recital, Short Stories.
Nov. 2 — Recital, "Saul," Robert Browning, Mrs. Janet H. Putnam.
Nov. 4 — Lecture, "The Drama of Life, and the Life of the Drama," Alfred Hennequin, Ph.D.
Nov. 7 — Dramatic Recital, Sketches.
Nov. 9 — Recital, Platform Interpretations of 19th Century Literature.
Nov. 14 — Recital, Dramatic.
Nov. 16 — Program of Lyrics.
Nov. 21 — Recital, "The Pretty Sister of José" (Frances Hodgson Burnett) Mrs. Josephine Etter Holmes.
Nov. 23 — Lecture, Bell's Visible Speech, Prof. L. A. Butterfield.
Dec. 2 — Lecture, "The Nervous System of the Drama," Alfred Hennequin, Ph.D.
Dec. 5 — Dramatic Recital.
Dec. 7 — Recital, "Our Friends the Animals — Folk Lore of the 19th Century."
Dec. 12 — Dramatic Interpretations, Miss Florence E. Lutz.
Dec. 14 — Recital, Monologues.
Dec. 19 — Dramatic Recital.
Dec. 21 — Recital, Christmas Stories.
Jan. 2 — Impersonation, "The Man from Home" (Tarkington & Wilson) Victor Hoppe, A.B.
Jan. 4 — Recital, Short Stories.
Jan. 6 — Lecture, "The Dramatic Action of the Theme," Alfred Hennequin, Ph.D.
Jan. 9 — Recital, Platform Interpretations of 19th Century Literature.
Jan. 11 — Recital, Literary Sketches.
Jan. 16 — Recital, Short Stories and Farces.

Lectures and Recitals, 1912-1913

Jan. 18 — Recital, original arrangements from novels.

Jan. 20 — Lecture: "Art and Literature as Tests of Truth" (first of a series of conferences), Anna Baright Curry.

Jan. 23 — Recital, Humor, Literature and the Drama.

Jan. 25 — Recital, Narrative Poetry, Longfellow.

Jan. 29 — Reception to Alumni of the School of Expression, given by Mrs. Henry Addington Bruce, at the Oakley Country Club.

Jan. 30 — Recital, Short Stories.

Feb. 1 — Anniversary Recital, Robert Burns.

Feb. 3 — Lecture, "A Plot Without a Story," Alfred Hennequin, Ph.D.

Feb. 6 — Recital, Platform Interpretations from 19th Century authors.

Feb. 7 — Meeting of the Boston Authors' Club, at the School of Expression. Lecture on "The Passing of the Turk".

Feb. 8 — Recital, original platform arrangements from 19th century authors.

Feb. 13 — Postgraduate Recital, Platform Interpretations, Miss Ada Galenger James ('10). Benefit of the Loan Scholarship Fund.

Feb. 15 — Anniversary Recital, Lincoln.

Feb. 17 — Lecture, "Art and Literature as Tests of Truth," (second of series of conferences) Anna Baright Curry.

Feb. 20 — Original platform arrangement, "Merely Mary Ann" (Israel Zangwill), Miss Amanda M. Deremo. Benefit of the Loan Scholarship Fund.

Feb. 27 — Recital, scenes from Modern Drama.

Mar. 1 — Dramatic Studies from Macbeth, Shakespeare.

Mar. 3 — Lecture, "A Story Without a Plot," Alfred Hennequin, Ph.D.

Mar. 6 — Recital, Short Stories.

Mar. 8 — Dramatic Studies from Macbeth.

Mar. 13 — A Program of Humor.

Mar. 15 — Recital, "Pride and Prejudice" (Jane Austen).

Mar. 20 — Recital from American Authors.

Mar. 22 — A popular Recital, The Story.

Mar. 26 — Dramatic Studies of "Macbeth," given before Locke School Association, Arlington Heights.

Mar. 27 — "Mice and Men," Miss Marjorie Ray, Wharton, Tex.

Mar. 29 — Recital, Original Sketches.

Mar. 31 — Recital, Benefit of Flood and Tornado Victims. Jacob Sleeper Hall.

Apr. 3 — Dickens' Recital.

Apr. 5 — Studies from Shakespeare.

Apr. 10 — Recital, "The First Lady of the Land" (Acton Davies and Charles Nirdlinger), Daisy Newton Stevens.

Apr. 12 — Studies from Shakespeare.

Apr. 15 — Short Story Recital.

Apr. 17 — Recital, "The Mountain Girl" (Payne Erskine) Miss Penelope Martin.

Apr. 21 — Recital, First Year Class, Huntington Chambers Hall.

Lectures and Recitals, 1912-1913

Apr. 22 — Interpretation of "The Melting Pot" (Israel Zangwill),
Miss Hortense Jacobs. Foyer of the Copley Plaza Hotel.

Apr. 23 — An evening of Irish Plays.

Apr. 24 — Recital, "To Have and To Hold" (Mary A. Johnston),
Miss Lois Hardy.

Apr. 25 — Senior Recital, No. 1, Jacob Sleeper Hall.

Apr. 26 — Recital, Nineteenth Century program.

Apr. 29 — Senior Recital, No. 2, Jacob Sleeper Hall.

Apr. 30 — Recital, "The Scarlet Letter" (Nathaniel Hawthorne),
Mrs. Florence Evans.

May 1 — Recital, "Ben Hur" (Lew Wallace), Anna Mary Wallace.

May 2 — Annual Banquet of the Alumni Association, Hotel Vendome.

May 3 — Public Speaking Recital.

May 4 — Baccalaureate Exercises. Bible Reading, "What is Man,"
Dr. Curry.

May 5 — Recital, Second Year Class. Huntington Chambers Hall.

May 6 — Browning Birthday Recital. "Browning the Man," Intro-
ductory Address by Rev. Thos. Van Ness, D.D. Jacob Sleeper
Hall.

May 7 — Dramatic Interpretation, "Disraeli" (Louis N. Parker), Ed-
ward Abner Thompson, A.B.

May 8 — Senior Recital and Graduating Exercises.

May 8 — Reception of Trustees and Teachers, to Graduating classes
and friends.

May 9 — Closing lesson, "Educational Values of Expression," Dr.
Curry.

May 9 — Annual Meeting of the Alumni Association.

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A book which sheds an entirely new light on Browning and should be read by every student of the great master; indeed, every one who would be well informed should read this book, which will interest any lover of literature. — "Journal of Education."

Dr. Curry's study of Browning through the dramatic monologues, in which so much of his poetry is cast, is a work of many-sided values. It helps the reader of the poet to a new means of approaching the verse, and aids the interpreter to new sources of inspiration in rendering the poems before an audience. . . . He teaches drama and dramatic interpretation at the same stroke. His book is one that easily leads the reader to a new appreciation of the art of the great poet. . . . It is a genuine and sympathetic contribution to culture. — "Boston Advertiser."

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EXPRESSION COMPANY

308 PIERCE BUILDING, COPLEY SQUARE

BOSTON, MASS.



EXPRESSION

OFFICIAL ORGAN OF THE
SCHOOL OF
EXPRESSION

ANNUAL CATALOGUE

Vol. XXI No. 1 June, 1934

Issued Quarterly by the

SCHOOL OF EXPRESSION

1010 BROADWAY

CORNER BROADWAY

BOSTON

Entered at New York, N.Y., Second Class, March 1, 1914.

But welle to saye, and so to meane, —
That sweete accordie is seldome seene.
— Sir Thomas Wyatt.

Annual Catalogue of the School of Expression



Pierce Building, South Corner of Copley Square
Home of School of Expression
Offices on the Third Floor (Elevator)

Boston
Offices, Rooms 301-321 Pierce Building
Copley Square

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Art is nature made by man
To man the interpreter of God.
— Owen Meredith.

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Man can give nothing
To his fellow-man
But himself.

— Schlegel.

TEACHERS

Samuel Silas Curry, President

A.B., Grant Univ., 1872; B.D., 1875; A.M., 1878; Ph.D., 1880, Boston Univ.; Litt.D., Colby Univ., 1905; Snow Professor of Oratory, Boston Univ., 1879-88; Acting Davis Professor of Elocution, Newton Theological Institution, 1884- ; Instr. in Eloc. Harvard Univ., 1891-4; Divinity School of Yale Univ., 1892-1902; Harvard Div. School, 1896-1902; Librarian of Boston Art Club, 1891-1909; grad. of Prof. Munroe and of Dr. Guilmette; pupil of the elder Lamperti and of Steele Mackaye (assistant and successor of Delsarte), and of many others in Europe and America.

Anna Baright Curry, Dean

Grad. Cook's Coll. Inst., 1873; Boston Univ. Sch. of Oratory, 1877; Instructor Boston Univ. Sch. of Oratory, 1877-79, Prin. of Sch. of Eloc. and Expression, 1879-83; Pupil of Prof. Monroe, Dr. Guilmette, and others; Public Reader; Shakespearean Reader; Interpreter of the Higher Forms of Poetry and Literature, the Lyric, the Epic, and Poetic Drama, and Dramatic Narrative. Platform Art and Literary Interpretation.

Florence Emilie Lutz

Teacher's Diploma, School of Expression, 1907; Philosophic Diploma, 1908; Instructor in Voice, Vocal Expression and Dramatic Rehearsal.

Emma Louise Huse

Teacher's Diploma, School of Expression, 1910; Instructor in Literature, English and Vocal Expression.

Mrs. Harryett Kempton

Teacher's Diploma, School of Expression, 1901; Philosophic Diploma, 1914; Instructor in Vocal Expression.

Caroline Angeline Hardwick

Teacher's Diploma, School of Expression; Philosophic Diploma, 1907.

Teachers

Mrs. Ida D. Mason, Matron

General Culture Diploma, School of Expression, 1913; Assistant in Story Telling.

Charles Sheldon Holcomb

B.S.; Teacher's Diploma, School of Expression, 1911; Philosophic Diploma, 1914; Instructor in Singing.

Edward Abner Thompson

A.B., Bowdoin College, 1909; Public Speaker's Diploma, School of Expression, 1904; Public Reader's Diploma, 1913; Artistic Diploma, 1914; Instructor in Voice.

Eliza Josephine Harwood

Grad. Posse Gymnasium, 1895; Special Post-Grad. Course, 1896; one of the only two pupils of the late Baron Nils Posse that pursued a special third-year course, under his personal direction; has studied with twenty-five teachers in different phases of Vocal Training and Gymnastics; Teacher's Diploma, School of Expression, 1900; The Gilbert Normal School of Dancing, 1905; Head of Department of Organic Gymnastics.

Herbert Q. Emery

Teacher's Diploma, School of Expression, 1889; Artistic Diploma, 1892; Dramatic Artist and Stage Manager, nineteen years experience.

Ruth-Helen Brierley

A.B., Mt. Holyoke College, 1912; Teacher's Diploma, School of Expression, 1914; Instructor in English.

Mrs. Janet Hellewell Putnam

Teacher's Diploma, School of Expression, 1891; Instructor in Voice and Vocal Expression.

Binney Gunnison

A.B., Harvard Univ., 1886; School of Expression, Teacher's Diploma, 1898; Philosophic Diploma, 1907; Instructor in Elocution, Andover Theol. Seminary, 1902-7; James Milliken Univ., 1908- ; Assistant in Chicago Summer Term.

Annie H. Allen

A.B., M.A., Univ. of Cal.; School of Expression, Teacher's Diploma, 1913. Assistant in Vermont Summer Term.

Teachers

Carrie Alice Davis

School of Expression, Teacher's Diploma, 1910. Chorus Singing.

L. Alonso Butterfield, Ph.D.

Special Instructor in Visible Speech.

Pauline Sherwood Townsend, Director of Pageants

Dramatic Diploma, School of Expression, 1906; Artistic Diploma, 1914; Author of "Pageantry of the Western World" (produced in 1907 — adaptable to any campus); "The American Indian in Lore and Legend" (adaptable to any lake); "Children in History and Legend" (adaptable to any lawn); Director of "The Fire Regained" (a Greek Pageant at the Parthenon in Nashville under Civic Auspices).

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**Florence M. Evans, School of Expression, Teacher's
Diploma, 1914; assistant in Narrative Poetry and
Dramatic Rehearsal.**

Inalienable, the arch-prerogative
Which turns thought, act —
Conceives, expresses, too.

— Browning.

HISTORY AND METHODS

MANY attempts have been made to establish on a scientific basis a permanent professional School of Speaking. Boston University, at its foundation in 1873, organized as one of its departments a School of Oratory. In 1879 that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on its work in connection with the post-graduate work of the "School of All Sciences."

Special classes steadily increased in numbers and interest, until the trustees permitted Dr. Curry, then Snow Professor of Oratory, to organize them into what has grown into the School of Expression. In 1884, with the co-operation of literary men and educators, the School was established as an independent corporation.

The founders aimed to secure the adoption of adequate methods for the development of expression, for the establishment of educational and artistic standards in an organized institution for the study and training of speech. Investigations fostered by the School have brought about important discoveries, and the methods adopted have advanced vocal and other forms of training. The School is now recognized as the "fountainhead of right work in this department of education." Methods of imitation, of mechanical analysis, of studies which result only in the acquisition and accumulation of facts, and are inconsistent with the ideals of the best modern education, are avoided. The methods chosen counteract the effects of repression, develop creative power, stimulate endeavor, and offer a well-balanced scientific training either for professional work or for harmonizing and perfecting the personality.

The School of Expression is founded upon the principle

History and Methods

that the growth and development of the mind depend not only upon receiving right impressions, but equally upon giving them adequate expression; impression must precede and determine expression. The School aims to supply a common lack in modern methods of education; takes its pupils as it finds them, and does for each whatever is necessary to call forth and unfold the innate powers.

Students are made familiar with what master minds have expressed or recorded in literature, painting and sculpture, and are brought into contact with the fullest artistic interpretations of life in all forms of art. Literature is studied as an aspect of expression, and all expression is regarded as primarily centering in the natural languages of voice and body. Students are encouraged to express themselves in many ways, — to converse, to tell stories, to read aloud, to write, to speak, to act, to recite, to dramatize good authors, to give monologues, to abridge the master-pieces of fiction, and to give dramatic impersonations.

The purpose of the School is to emphasize the spoken word and to counteract the over-emphasis of the written word in education. Some of its characteristics are:

1. The harmonious development of the individual.
2. The bringing of students into such contact with nature, literature and art as will stimulate spontaneous activity.
3. The awakening of imagination, feeling, and creative power; the stimulation of the student's own ideals, tested in the sphere of expression and directed to practical ends.
4. The development of the student's consciousness of his possibilities and the establishment of confidence in his best instincts.
5. The harmonizing of thought, emotion and will; the co-ordination of all human activities, and the evolution of efficient personality for establishing self-forgetfulness.
6. The tracing of faults of speaking, or of stammering, of stuttering, or of impediments of speech, to their causes and the elimination of these causes by training.
7. The treatment of mannerisms as automatic movements, and their correction by establishing thinking.
8. The development of naturalness and efficiency through self-study, sympathetic identification and assimilation.
9. Consciousness of form awakened in one's expression and made a means of interpreting and appreciating literature, art and life.

History and Methods

10. The language instinct is established in nature processes and normal relation of nature to art secured.
11. Literature studied as a "real interpretation of life," for the fuller appreciation of the possibilities of human nature and experience.
12. The principles underlying manual and motor training applied to securing the individual's command of voice and body as expressive tools or agents of his being.
13. The modulations of the voice and actions of the body developed by accentuating mental actions through expression.
14. The application of scientific methods to the development of voice, involving the curing of sore throat and the correcting of other defects caused by misuse of the voice by teachers, preachers and speakers.
15. Expressive action of the body and modulations of the voice used scientifically as means of motor training.
16. The art of entertaining as a mode of expression.
17. Culture gained from contact with universal ideals as embodied in art and in literature.
18. Adequate vocal technique. The student is grounded in fundamental principles and is given opportunity for direct practice.
19. The private-home system of caring for students affords right influences in the home life.
20. Public recitals, receptions, and social advantages of the school as a special feature of its life.

THE GROUND PRINCIPLE of the SCHOOL OF EXPRESSION

was indicated in a review of Dr. Curry's books in the "Outlook" by Dr. Lyman Abbott.

"Too much stress can hardly be laid on the author's ground-principle, that where a method aims to regulate the modulations of the voice by rules, inconsistencies and lack of organic coherence begin to take the place of that sense of life which lies at the heart of every true product of art. On the contrary, where vocal expression is studied as a manifestation of the process of thinking, there results the true energy of the student's powers and the more natural unity of the complex elements of his expression."

THE SPIRIT OF THE SCHOOL

was referred to in an article in "The World To-day" by Dr. Shailer Mathews, Dean of the University of Chicago.

History and Methods

"[The] School of Expression is the center of noble ideals, not only for the public speaker but also for literature and education itself. . . . [Its] training is fundamentally one looking toward the liberation of the self from the restrictions set by self-consciousness, whether of soul, or muscle, and the training of the body to express accurately the spiritual experience. . . . There could be no better appropriation of funds than to endow generously the school that will perpetuate these ideals."

SIR HENRY IRVING, in an address at the reading given for the School, 1888, said:

"Our reading is ended; but I cannot allow the opportunity to pass without assuring you of the pleasure it has given Miss Terry and myself to be associated with so excellent an institution as the School of Expression.

It seems to me the danger in teaching elocution, although I do not claim to be an authority, is that some formal and artificial method should supersede nature.

But in this school you seek to avoid that danger by the recognition of the principle that all good speaking comes from the right action of the mind.

For the same reason, good acting is not declamation, but the expression of character; and the actor's aim is not to imitate this style or that, but to cultivate his own resources of impersonation.

I cannot but thank you, for Miss Terry and myself, with all my heart, for the attention you have given our reading, and I sincerely hope that some substantial benefit to this excellent institution will be the result."

To know the truth
It is necessary to do the truth.
— Maudsley.

COURSES OF STUDY

THE regular and special courses of each year are divided into groups (see Horarium, pp. 24 and 25). Students may elect additional courses when their acquirements permit.

Certain courses are given in alternate years. A few are given only once in three years.

All regular courses include some work in each of the following fields: (1) Personal Growth and Development; (2) Creative Expression; (3) The study of Literature and Art; (4) The Philosophy of Expression. A synopsis of specific courses under each of these four groups follows:

I.

GROWTH AND DEVELOPMENT

Growth presupposes established natural conditions: development, the co-ordination of man's purposes with natural growth conditions.

The technical courses for Voice, Body and Mind are the means used in the School of Expression to establish nature; and practice upon the various forms of oral expression establishes natural conditions in Speech, thus preparing for the fullest development in creative activity.

I. VOCAL EXPRESSION

Vocal Expression centers in the study of thinking and in its most direct revelations in modulations of voice and body. Attention, discrimination and sequence of ideas are established. This natural method secures intensity of individual impression, and shows the relation of impression to expression. The interpretation of literature is the means or test used. Each student is thus given a method of self-study and the direct use of his own creative powers.

First Year Courses: 1. Elements of Vocal Expression. 2. Foundations of Expression (Oral English — Spoken Word).

Second Year Courses: 3. Logic of Vocal Expression. 4. Imagi-

Courses of Study

nation. 5. Assimilation and Participation. 6. Rhythm and Melody in Speech.

Third Year Courses: 7. Harmony of Expression. 8. Imagination and Dramatic Instinct.

Fourth Year Courses: 9. Psychology of Vocal Expression. 10. Unity and Tone Color.

II. TRAINING OF THE VOICE

The method of developing the voice is Technical and Psychic. The training is divided into two phases: a, the securing of right tone production; b, the improvement of speech.*

a. Development of Tone. First Year Course: 1. Qualities of tone. 2. Simple problems in the Spoken Word associated with technical training. Second Year: 3. Principles of Vocal Training. 4. Emission of Voice. 5. Agility of Voice. Third Year: 6. Resonance. 7. Flexibility of Voice in Expression. 8. Dramatic Modulations of Voice.

b. Development of Speech. First Year: 1. Phonology. Second Year: 2. Pronunciation. Third Year: 3. Visible Speech.

III. TRAINING OF THE BODY

The School offers two courses for the physical organism: a, the *Organic*, which aims to secure proportion and normal adjustment of all parts of the body; b, the *Harmonic*, which organizes the body for expression.

The first course stimulates growth; the second stimulates development, and is primarily psychic.

a. Organic Training. Courses: 1. Organic Gymnastics. 2. Educational Gymnastics. 3. Theory and Practice of Gymnastics. 4. Gymnastic Games. 5. Fencing. 6. Rhythmic Exercises or Fancy Steps.

b. Harmonic Training. Courses: 1. Harmonic Gymnastics. 2. Pantomimic Training. 3. Grace and Power. 4. Co-operative Training.

IV. PANTOMIMIC EXPRESSION

The language values of the actions of the body are studied, elemental and expressive actions are stimulated and harmony secured in the motor areas of the brain, thus awakening Dramatic Instinct and bringing thought, feeling and will into unity.

Courses: 1. Elementary Pantomime. 2. Manifestative Pantomime. 3. Representative Pantomime. 4. Characterization. 5. Gants of Pantomime. 6. Dramatic Action. 7. Pantomime of Musical Drama. 8. Unity in Action.

* Methods of developing tone are based upon those of François Lamperti and are adapted to the voice in speaking. The work in articulation and speech elements is founded upon Bell's Visible Speech.

Courses of Study

II

CREATIVE EXPRESSION

From the beginning creative work is required in conversations, discussion, problems, recitation, writing and literary or dramatic interpretations. Various practical modes of expression for awakening spontaneous energy are associated with all courses.

V. CONVERSATIONS

Students are required to present in conversation subjects directly connected with the work in literature. (See III; also Speaking.)

Courses: 1. Story-telling. 2. The Beginnings of Literature. 3. Discussions. 4. Art Topics.

VI. PROBLEMS IN EXPRESSION

Short passages, sentences, or phrases, original and selected, are rendered by students to stimulate the creative actions of mind, body, and voice in natural unity.

Courses: 1. Problems in Reading. 2. Voice Problems. 3. Harmonic Problems. 4. Pantomimic Problems. 5. Dramatic Problems. 6. Problems in Speaking.

VII. VOCAL INTERPRETATION OF LITERATURE

Each class meets several hours each week for recitations, addresses, stories, or scenes, written or chosen and prepared by themselves. In criticism the teachers endeavor first to discover the student's purpose, and, after indicating to them wherein they have succeeded or fallen short in attainment, to encourage them to establish or correct the purpose in further study.

a. JUNIOR CRITICISM. The criticism of the first year centres in awakening the powers of the student, and in securing genuineness in thinking and simplicity and adequacy in expression by co-ordinating logical instinct with spontaneity.

b. MIDDLE CRITICISM. Comparison of the student's actual attainment with his ideal. Gradual elevation of the student's ideal and comparison with race ideals in literature, dramatic art and oratory.

c. SENIOR CRITICISM. Lyric, epic and dramatic spirit as found in monologue, impersonation, and all forms of histrionic expression. Necessity of suggestion. The creative instinct; co-ordination of inspiration and regulation; unity in the different modes of expression.

d. POST-GRADUATE CRITICISM. (See Professional Courses.)

Courses of Study

VIII. WRITTEN OR VERBAL EXPRESSION

Results in Written English are secured in the same way as are the results in Oral English, — by stimulating the faculties and testing the adequacy and correctness of form. Expression proceeds from within outward.

a. THEMES. Short themes upon familiar literary or artistic topics. Principles of rhetoric practically applied. The student is urged to keep close to his own experience and work.

b. ENGLISH. Literary creation. The writing of stories, poems, and essays. The expression of thought, feeling, and imagination through words.

c. ENGLISH WORDS. The nature of words. Studies in etymology. Written exercises for the improvement of the student's vocabulary.

d. STYLE. Written and spoken style contrasted. The spirit and individual peculiarities of authors; general qualities of style; laws of expression as applied to words.

III

LITERATURE AND ART

In addition to work for personal development (I-IV) and the creative work in conversations and renditions of literature (V-VIII) various phases of literature and art are studied as records of the ideals of the race.

IX. LITERATURE

Literature is studied in the School of Expression in two ways, — first, intensively, by vocal interpretation of the best literature, discussion and by conversations; second, extensively requiring collateral reading courses and comparative study of authors. These methods complement each other and are carried on simultaneously.

1. THE LITERARY SPIRIT. Literature as a necessary manifestation of human nature.

2. PRIMARY LITERARY FORMS. Fables, allegories, myths, lyrics, old ballads.

3. NARRATIVE POETRY. Longfellow's "Tales of the Wayside Inn," Scott's "Lady of the Lake," Lowell's "Vision of Sir Launfal." Story Telling; the primary spirit of poetry and its interpretation through the voice.

4. LYRIC POETRY. Origin and nature; importance of the vocal rendering of lyrics (Wordsworth, Tennyson). History of lyrics, with recitation of the best examples.

5. FORMS OF LITERATURE. Characteristics and forms of poetry and art, with their causes. Problems.

Courses of Study

6. GREAT EPOCHS OF LITERATURE. a. Norman Conquest as revealed in modern literature; collateral readings with oral tests. b. 14th Century, Chaucer as the central star. c. 16th Century, Shakespeare as the central figure. d. 18th Century, Scott, Goldsmith, Wordsworth, etc. e. 19th Century, as illustrated by Tennyson, Browning, Dickens.

7. EPOCHS OF THE DRAMA. 16th Century, Shakespeare and Contemporaries; 18th Century, Sheridan, Goldsmith, Knowles; 19th Century, Poetic Drama, Shelly's "Prometheus Unbound," Browning's "Pippa Passes," Milton's "Comus," Ibsen and the Modern Drama.

8. BROWNING. The short poems, spirit, form and peculiarities; analyses, studies, essays and renderings.

9. EPIC SPIRIT. a. "Idylls of the King" (Tennyson), sources and legends. b. "Hiawatha" (Longfellow). c. Bible Reading.

10. ARTISTIC PROSE. History of prose. Why prose follows poetry. Vocal interpretation of the spirit of English prose masters. Oratory. The Novel.

11. THE MODERN SPIRIT. Spiritual Movements in the 19th Century Poets. The Short Story. The Modern Drama.

12. HISTORY OF HUMOR. Influence of Humor in history and the spirit of literature; topics taken from the leading writers.

13. METRES. Metre as a form of rhythm. Blank verse. Character and meaning of different metres. The expressive use of metre by the great poets. (Metre is sometimes studied as a part of the advanced courses in Voice or Vocal Expression — Oral English.)

Artistic or Creative Study of Literature.

COURSES: 1. Lyrics and the Voice. 2. Narrative Thinking. 3. Vocal Interpretation of Literature. 4. Dramatic Thinking. 5. Metre and Vocal Expression. 6. Forms of Literature as Phases of Art. 7. Public Reading of the Bible. 8. Literature and Expression. 9. The Monologue. 10. Life Sketches.

Additional Course Combining Both Methods.

DRAMATIC SPIRIT. 1. Vocal interpretation; criticism and appreciation.

2. Dramatic Thinking. a. Situation, Dialogue, Character. b. Characterization, Bearings, Attitudes, Dramatic Action. c. Forms of the Drama — Farce, Comedy, Burlesque, Melodrama, Tragedy, — their nature and modes of interpretation. d. Unity — Centralization, Oppositions, Movement, Color, Gradation and Contrast.

3. Dramatic Rehearsal and Problems. a. Stage Art, Stage Business, Stage Traditions, Representative Art. b. Dramatic Rehearsal — Farce, Comedy, Burlesque, Tragedy, — of 16th, 18th and 19th Century plays.

Courses of Study

4. The Monologue as a dramatic form, and its interpretation.
(Text — "Browning and Dramatic Monologue," S. S. Curry.)
5. Impersonation, or Platform Interpretation of Plays.
6. Constructive Dramatic Art. a. Dramatic Construction, practical and theoretical; the relation the stage bears to fiction; relation theme, story, plot and situations bear to characterization through style; relation of dramatic construction to characterization. b. Dramatic Criticism. Analysis of plays; history of the Drama. c. Practical Playwriting; outlining of original plays; adaptation of novels to the stage.
7. Shakespeare's Art. Internal evidences of development; dramatic rehearsal of plays. (Text — Dowden's Primer.)

X. RELATION OF THE ARTS

The art spirit is considered in relation to expression, and each art, as a record of expression, is studied as revealing some special act of the human spirit. The courses of art-studies endeavor to guide students to an appreciation of painting, music, sculpture, architecture, and the various other arts. The laws governing the arts are studied and applied to speaking, acting, reading, and other aspects of vocal expression. The methods of studying art are peculiar to the School of Expression and constitute one of its important features. The work is given in regular courses, a special course each year illustrated by the stereopticon, on some phase of art in picture galleries, studios, or the Art Museum. Courses are arranged so that students may have the benefit of different studies, lectures, and courses every year.

The following are among the courses of lectures on Art, illustrated by the stereopticon:

I. HISTORY AND DEVELOPMENT OF ART. 1. Nature of Art. 2. Great Periods of Art. 3. Spirit of Greek Art. 4. Romanticism. 5. Realism. 6. Impressionism.

II. FORMS OF ART. 1. History of Expression in Sculpture. 2. Composition in Painting. 3. Technical Struggles in Art. 4. The Art of Our Time.

III. MASTERS OF EXPRESSION IN PAINTING. 1. Early Christian Art. 2. The Renaissance (1). 3. The Renaissance (2). 4. Albert Dürer. 5. Rembrandt. 6. Rubens, the Painter of Gesture.

IV. ART OF OUR TIME. 1. The Landscape. 2. The Painting of Peasants. 3. Pre-Raphaelitism. 4. Summary of Art Movements. 5. American Art. 6. Tendencies in Art.

The following courses are conducted in informal lectures and criticisms, complemented by discussions with the students: Art and Literature; Study of Forms of Literature and Forms of Art — Relation of One to the Other; Art Movements; Necessity and Function of Art; How to Study Pictures.

Courses of Study

IV

PHILOSOPHY OF EXPRESSION

The characteristics of expression in nature and in art are contrasted, and the differences between life movements and artistic representations are studied in order to broaden the student's knowledge of himself, deepen his experience, and show him his relation to his work.

1. PROVINCE OF EXPRESSION. Expression in nature and in man. Kinds of Expression. Contrast between fundamentals and accidentals; response of voice and body to mind in expression.

2. ELEMENTS OF EXPRESSION. In nature, life and art.

3. PSYCHOLOGY IN RELATION TO EXPRESSION. Mental action in assimilation contrasted with that in imitation; the necessity of courage, spontaneity, life.

4. METHOD. Logic of reading and speaking. Study and practical application to speaking of the great essays on method.

5. HUMAN NATURE. Dramatic and artistic interpretations of man, philosophy of man and his perfection through training.

CHOICE OF COURSES

PERSONAL CULTURE

The School not only prepares students for specific professions, but aims especially to develop true manhood and womanhood. The work of the institution has been recognized by its power to stimulate ideals, awaken aspirations, quicken imagination and feeling, and to idealize human relations.

Students attending primarily for culture can arrange courses of from one to twenty hours a week which will meet their needs. The courses especially recommended are those in Literature and in English, in the training of the Voice and Body, in Conversations, and the various courses and studies in Art and interpretation.

Special course for culture: 1. The Voice as a Social Factor. 2. Conversation as an Art. 3. The Art of Entertaining. 4. Grace in Everyday Life.

Courses of Study

SPIRITUAL CULTURE

The indirect effects of all the work in the School of Expression and the general spirit of association of the students receive careful attention. There is a short chapel exercise each morning. Courses are given occasionally at other times in the week with indications to students of how the work of Expression leads to a definite consciousness of the true nature of man and a true realization of the beauty and dignity of human life.

Some of the courses to be given are:

1. Spiritual Ideals of the Poets.
2. History of the Poetic and Spiritual Introduction to Nature.
3. Spiritual Ideals of Our Own Time and their Expression.
4. Expression and Life.
5. The Relation of Art to Human Ideals and Experiences.

PROFESSIONAL ATTAINMENT

Thorough training for harmonious development of mind, body and voice is arranged for all students no matter what their profession. Many decide upon a profession too early and without understanding their possibilities. The School aims first to develop the mental and spiritual possibilities of the individual and then endeavors to secure a wise decision as to the life work.

After decision is made, and frequently parallel with the personal training (I-VI), students are arranged in classes according to their professional aims.

Courses in this department prepare graduates of colleges, universities and professional schools, for the pulpit, the bar, the platform, or the teacher's chair, for public reading or for the stage. Graduates of the School are filling prominent positions in all parts of the world and in all departments of life. Many of the ablest professional men and women, even after attaining success, have taken courses at the School. Ninety per cent of the students are preparing for professional life, and of these ninety-five per cent of the class of 1912 found employment.

Courses of Study

I. TEACHERS

a. Teachers of Voice and Speaking

Courses: 1. Principles of Education. 2. Methods of Teaching Vocal Expression. 3. Methods of Teaching Voice. 4. Review of Fundamentals. 5. History of Elocution. 6. History of Pedagogy.

b. Teachers of Literature and English

Courses: 1. Study of literature by contact with the author in practical rendering and by collateral reading courses rather than by mere analysis. 2. Relation of Literature to Vocal Expression. 3. Rhetoric and English necessary to meet the needs of students. 4. Vocal Interpretation of Literature.

Teachers acquire not merely a knowledge of the language and data regarding writers, but literary instinct and imaginative insight.

c. Teachers of Public Schools

Training of the voice to secure ease, health and effectiveness. Development of the pleasanter qualities of voice. Studies of human nature. Naturalness in reading and expression. Articulation. Function of vocal expression in education.

Courses: 1. Voice. 2. Harmonic Gymnastics. 3. Vocal Expression. 4. Studies of Human Nature (Dramatic). 6. Courses for naturalness in speaking and reading. 6. Methods of teaching reading adapted to grade work. 7. Programs of exercises and practical problems for Voice, Body and Mind, adapted to the needs of primary, grammar and high school grades.

d. Teachers of Physical Gymnastics

Eliza Josephine Harwood, Instructor. (See Special Organic Training Circular.)

A Special Teachers' Course in the (a) Theory and Practice of Gymnastics, embracing Lectures upon General and Special Kinesiology, enabling students to become familiar with the laws and principles which underlie all Organic Training; (b) Methods of Teaching, Supervising, and Organizing; (c) A comparative study of Other Systems; (d) Corrective Exercises for general use in the schoolroom; (e) Games and Plays; (f) Ästhetic Dancing, both the theory and practice.

Elective Courses: (a) Fencing; (b) Dancing, both social and æsthetic.

II. PUBLIC READERS

(Teachers' or Readers' Diploma)

"The Art of the Platform," including Public Reading, Impersonations, and all forms of Vocal Interpretation of Literature, demands even greater self-control, more imagination, and a broader culture

Courses of Study

than Dramatic Stage Art, because it depends not upon scenery or stage accessories for effect, but upon that control of self which produces suggestive modulations of Voice and Body, and skill in accentuating all the expressive values of language. The transitions of character and of passion, the delicate and varied intimations of the creative imagination, call for the finest technical skill. The reader or lecturer occupies the center of attention and must be able to awaken and sustain interest by the simplest means.

Courses: 1. Public Reading as a Fine Art. 2. Vocal Interpretation of Literature. 3. Story-telling in all its forms, from simple after-dinner stories to Dramatic and Epic Narration. 4. The Monologue. 5. Life or Vaudeville Sketches. 6. Impersonation or the Platform Interpretation of the Drama.

Formal and informal recitals, affording practical platform experience with audiences, are given semi-weekly throughout the year, and students are also encouraged to conduct entertainments in and around Boston. Special public recitals during April and May.

Students with marked ability for the platform may take this special course in two years. (See Terms, p. 33.)

III. DRAMATIC ARTISTS

(Dramatic Diploma)

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality of the student unfolded. Modes of pantomimic action, the command of voice modulations, and the ability to enlarge and extend these at will, are so developed as to render the lines with intelligence and passion and to develop power in characterization.

Dramatic rehearsals (burlesque, farce, melodrama, comedy, and tragedy). Courses are given in dramatic action, characterization and the principles of stage business throughout the year.

Courses: 1. Dramatic Thinking. 2. Dramatic Rehearsal. 3. Stage Business. 4. Forms of the Drama. 5. Characterization. 6. Modern Drama. 7. Old Comedies. 8. Poetic Drama. 9. Life Studies. 10. Histrionic Expression. 11. Dramatic Construction. 12. Stage Art.

Candidates for the Dramatic Diploma are required to include the Special Summer Dramatic Term in their regular course. (See March number of "Expression.")

IV. WRITERS

The courses in the School of Expression have been the means of unfolding the creative energies and of developing individuality in style of able writers. Dramatic courses are as helpful to writers of plays as

Courses of Study

to actors. Style in writing is developed by systematic and progressive stimuli. Laws of writing are deduced from a study of the universal principles of art and are applied to the writing of themes. Rules of rhetoric and grammar related to universal laws are thus relieved of their mechanical tendencies.

V. PUBLIC SPEAKERS

(Public Speakers' Diploma)

Practical courses to develop the power to think when upon the feet and to secure a vocabulary of delivery as well as of words. The student receives practical exercises and studies to awaken a true ideal of oratory. These develop mental power and grasp, logical method and control of feeling, as well as of voice and of body. Laws of expression applied to oratory and style in delivery.

Courses: 1. Conversations. 2. Extemporaneous Speaking. 3. Story-telling. 4. Discussions. 5. Debate. 6. Oratory. 7. Voice. 8. Platform Art.

a. Preachers

The development of the preacher is a peculiarly difficult problem of education. Mere knowledge will not do the work. Mind, voice and body must be thoroughly trained and brought into unity; imagination and feeling must be awakened and spiritual powers realized.

9. Naturalness established to correct mannerisms. 10. Bible Reading. 11. Literary Interpretation of Poetry.

Special classes and work are arranged in both the summer and winter terms. (See Special Circular.)

b. Lawyers

Lawyers have found the courses in the School of Expression of great advantage, and several courses on Saturday afternoons and on certain evenings during the week are arranged for members of the legal profession.

Courses: 1. Extemporaneous Speaking. 2. Voice. 3. Discussions. 4. Methods of Orators. 5. Art of Speaking. 6. Argumentation and Debate. 7. Oratoric Style.

c. Lecturers

Those preparing to become lyceum lecturers and entertainers are recommended to take the courses for Public Speaking and Dramatic Expression. Special courses are adapted to individual needs.

Courses of Study

SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with different diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject is given when needed, to suit, as far as possible, the convenience of students. Many persons now filling high positions were thus started in their preparation by the School.

I. PREPARATORY COURSES

Preparatory Courses, to make up deficiencies, either for Advanced Standing or for regular requirements:

- a. All summer work counts toward regular diploma courses. (See March number of "Expression.")
- b. Special September Preparatory Term opens the first Tuesday in September. (See March number of "Expression.")
- c. Four hours on Saturday for students and teachers occupied during the week.
- d. Special evening courses. (See Evening Circular.)

II. LABORATORY OF VOICE AND TRAINING

Cases requiring specific work in voice receive expert examination and diagnosis, and special courses of training are arranged for individual cases.

Stammering, Impediments of Speech, Defective Conditions, Pathological Conditions, Sore Throat caused by Misuse of Voice, Loss of Voice, are laboratory cases.

III. TEACHERS OF THE DEAF

Harmonic training, vocal training, articulation, programs of voice exercises for deaf mutes.

IV. PUBLIC SCHOOL TEACHERS AND OTHERS

Elective courses, Saturday morning, afternoon, and evenings.

V. CHILDREN'S CLASSES

Saturday afternoon. Courses: 1. Reading and Recitation. 2. Simple Harmonic Exercises. 3. Fancy Steps. 4. Gymnastics.

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VI. PHYSICAL TRAINING

The various courses in Physical Training are open to special students, and full normal courses for teachers of Physical Culture are given. A general course for health and grace: 1. Fancy Steps or rhythmic movements in dancing. 2. Corrective work. 3. Medical Gymnastics. 4. Playground Course, including Folk Dancing, Story Telling, Games, etc. 5. General training for children and adults. (See Organic Gymnastic Circular.)

VII. EVENING CLASSES

Courses: 1. Reading. 2. Speaking. 3. Voice. 4. Dramatic Art. (See Special Circular.)

VIII. HOME STUDIES

The Home Study Department offers courses in all phases of Vocal Expression, and in special lines of Literature. Besides courses for teachers, designed as keys to the use of Dr. Curry's publications, may be mentioned:

Courses: 1. Speaking. 2. Relation of the Lyric Spirit in Literature to Reading. 3. Narrative Spirit in Literature. 4. Entertainment (Story-telling). 5. Beginnings of Literature: (a) Mother Goose Rhymes. (b) Myths and Fables. (c) Folk Lore. 6. Recuperative programs. (See Home Study Circular.)

IX. SUMMER COURSES

The summer terms and courses of the School are unique, thoroughly organized, practical and progressive. They furnish unusual opportunities for the earnest student who finds it necessary to economize time. Both beginning and advanced courses are given in these. All work done in the Summer Term counts toward the regular diploma courses. (See March number of "Expression.")

X. ADJUNCTIVE COURSES

Preparatory English and Rhetoric, Argumentation, Parliamentary Law, Play-writing and Dramatic Criticism, Methods of Staging Plays, French, German, Music, Singing and Stage Art. (See Special Circular.)

Many singers and teachers of singing take the voice courses of the School of Expression. They receive extra and special training according to the principles of the School.

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examinations in the first, second, and third-year groups of courses.

For terms for Special Courses, see p. 33.

DIPLOMAS

Courses in the School of Expression are arranged systematically for the natural and progressive development of each student. Diplomas and other honors are awarded according to the number of courses mastered and the degree of development attained.

1. TEACHER'S DIPLOMA Three years, or the equivalent of 2,200 credits.* This diploma calls for the mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting and vocal interpretation of literature. Mature students (college graduates) may take the three-years' course in two years. (See Terms, p. 33.)

2. PUBLIC READER'S DIPLOMA Two years † (special group of courses with private lessons) or the equivalent of 2,000 credits. Three groups of courses are required. Emphasis is laid on the Vocal Interpretation of Literature, Platform Art, Dramatic Training, and courses in criticism and in public recital work. No credits allowed on this Diploma.

3. DRAMATIC DIPLOMA. Three special groups of courses are required for this diploma. This course emphasizes Dramatic Training, Dramatic Action, Training of the Body, Pantomimic Expression, Dramatic Rehearsals, Dramatization, Stage Business, and Histrionic Expression. Where the personal attainment is sufficient this course may be taken in two years with two Special Summer Dramatic Terms.

Writers of plays may substitute extra work in Dramatization for some phases of dramatic training.

4. GENERAL CULTURE DIPLOMA Requires the mastery of first and second-year work or the equivalent of 1,600 credits. (See Horarium, pages 24 and 25.) The work of this course is professional, and requires personal assimilation of all principles.

5. SPEAKER'S OR PREACHER'S DIPLOMA Requires the mastery of two years' work, elective. Special requirements in discussion, extemporaneous speaking, debate, and courses in oratory.

6. ARTISTIC DIPLOMA Requires at least one year of systematic work after receiving the Public Reader's or Dramatic Diploma, and high artistic attainment in Impersonation, Public Reading, or some phase of Dramatic Art.

* See footnote, p. 28.

† Subjects selected from First, Second, and Third year regular courses.

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7. PHILOSOPHIC DIPLOMA Requires at least one year of systematic work after receiving the Teacher's Diploma and successful experience in teaching Expression.

ASSOCIATES

Graduates who have taken three full years of instruction and have achieved high attainment in their professions, and have loyally endeavored to advance the cause of the School, will be made Associates of the School of Expression.

By special vote of the Trustees, honorary diplomas or medals are occasionally conferred upon artists. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and others, have received these. Many others have been made Honorary Associates of the School. See Index in the December number of Expression.

BOARD AND HOME

The advantages of Boston as a place of residence for students are well known. Living is less expensive than in any other city of its size. Women students can board in private families, or in students' homes, for from \$175 to \$300 a year and upward; men can secure accommodations at \$180 and upward.

The placing of students in homes is supervised by the Dean, assisted by the Matron. Students are not allowed to choose a home without consulting the Office.

One of the teachers acts as matron to the young women in attendance, and all the teachers keep in personal touch with students.

Parents are advised to require their daughters to place themselves under the chaperonage of the Matron.

The Boston Students' Union, 81-83 St. Stephen St., Boston, offers to young women students the privileges of a club house, with restaurant, reading rooms, and opportunities for meeting their friends. A small fee is charged for membership.

The School Studios offer to the students an opportunity for social intercourse and study. Everything necessary to the life of the student is arranged from the Office, so that young women students are as well protected as in their homes.

General Information

Students will be met at trains when requested. See Announcement Circular.

HOW YOUNG WOMEN STUDENTS MAY FIND SUITABLE ROOMS IN BOSTON

The Boston Co-operative Registry for Students has been formed for the purpose of helping young women students to secure board, lodging and right environment.

Yearly, more and more young women are coming to our city to profit by the many educational opportunities it offers. The problem of housing this increasing temporary population is a serious one, for only the larger institutions can afford to maintain regular dormitories, and even these find it impossible to accommodate all the students requiring rooms. There are a number of Boarding Homes and Clubs which provide excellent accommodation and surroundings, but these, too, are insufficient, and many students are obliged to seek lodgings in private families.

It is possible to live reasonably in Boston and at the same time respectably if one knows how to choose. To aid in this choice, the School of Expression avails itself of the splendidly organized Co-operative Registry for Students which has established centres in various parts of the city adjacent to schools, and in localities where students would naturally choose to live.

Registrars in charge of these centres have at their command a list of recommended rooms in apartments, private houses, lodging and boarding houses, at prices varying with the location and size of the room. In making application to the Office for boarding accommodations, students are asked to state their preferences, and accommodations to meet requirements will be secured, subject to approval on arrival.

LITERARY ADVANTAGES

For collateral and extended reading and research, students of the School are granted special privileges at the Boston Public Library, situated across the street from the

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School studios. This is, for the purpose, the most complete and serviceable library in the world, and its treasures of literature (six hundred thousand volumes), art, and history are freely open to the school. Too great value cannot be put upon such convenient and complete opportunities for reading and study. It is said that students of the School of Expression avail themselves of this privilege more than do the students of any other school or college in Boston or the suburbs.

CALENDAR

The School year opens on the first Thursday in October each year (October 1, 1914) and closes on the second Thursday in May (May 13, 1915). Examinations for Advanced Standing are held on the Wednesday preceding the opening day, at 9 a.m. There is a recess on legal holidays, and for ten days at Christmas.

The School opens at nine o'clock each morning in the scholastic year. The President's office hour is 8 to 9 a.m. Monday, Tuesday, Thursday and Saturday during the school session. The office hour of the Dean is 2 to 3 p.m. daily, beginning September first.

APPLICATIONS FOR TEACHERS

Institutions desiring teachers for permanent or for temporary positions are requested to make application to the Dean. As it is in the interest of the School that every teacher sent out shall be successful, careful attention will be given to all inquiries from schools and colleges, and a thoughtful selection made. No one is so competent to judge of the possibilities of the student as are his teachers.

On application the School will supply professional artists in platform interpretations of Shakespearean Comedies, Modern Comedies, programs from Dickens and Browning, platform arrangements of Novels, the Habitant, lectures and recitals from English Literature and the Bible. Plays staged and pageants directed. Write for special circulars.

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TUITION

All tuition payable in advance (two-thirds on opening day, and balance on or before the second Monday in January — interest charged on tuition over one month due), as follows:

Each regular diploma group of courses, for each school year. (See Horarium.)	\$150.00
Each special diploma group of courses for each school year. (See Horarium.)	200.00
Fee for Fourth year work	50.00
Work chosen by subjects, one hour each week, for the year	15.00
Four hours in one day, each week, for the year	40.00
Any regular group of courses, one month	25.00
Selected subjects chosen out of the course per hour by the year	10.00
Evening Classes, see Special Evening Circular.	
Special Teacher's Course (Gymnastic), see Special Gymnastic Circular	75.00
Home Study Course fee, for one year (see Home Study Circular)	10.00
Diploma fee	5.00
Extra examinations, each	6.00
Preparatory Term (September), see Summer Circular	30.00
Private Lessons, per hour	1.00 to 6.00
Laboratory fee for examination and consultation	5.00
Registration fee	2.00
Adjunctive Courses according to work given.	
For Summer Terms, see March "Expression."	

Students who have paid \$450 are charged no further tuition for the regular work of the three years. One-half regular rates for clergymen and theological students. Twenty-five per cent reduction from regular rates for public school teachers not studying for teachers of elocution. Deficiencies must be made up before graduation, subject to extra charge.

Application for loan scholarship must be made on registration, and no petition for this scholarship will be received after registration. Applicants for Loan Scholarships must be known and recommended by graduates or friends personally acquainted with the teachers of the School.

No rebates.

LOANS AND ASSISTANCE

Increase of the loan funds is greatly needed. Worthy students are often unable to complete their studies with-

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out some kind of assistance. It has been our endeavor to allow no one to leave the School for lack of funds; but promising students are often compelled to shorten their course or take positions before finishing their studies.

Among the loan scholarships are:

ELIZABETH BANNING AYER SCHOLARSHIP

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

J. W. CHURCHILL ANNUAL SCHOLARSHIP

Founded from the receipts of readings given to the School of Expression.

DANA ESTES ANNUAL SCHOLARSHIP

The sum of one hundred dollars to be loaned to some lady who shows proficiency in expression.

STUDENTS' SCHOLARSHIP FUND, 1902

The sum of one hundred dollars to be loaned to some worthy student who has spent at least one year in the School.

STUDENTS' SCHOLARSHIP FUND, 1912

The sum of fifty dollars to be loaned to some worthy student.

NEED OF ENDOWMENT

The Corporation is composed of leading citizens and prominent educators in different parts of the country whose names are a sufficient guarantee that funds given to the Institution will be faithfully administered. Chairs or Scholarships will be established, or buildings erected as permanent memorials to donors.

Adequate endowment and equipment of the School of Expression will further not only the dramatic arts, the improvement of the voices of teachers, and the delivery of speakers, but will be an aid to general education.

The call for assistance is not local. The graduates of the School, who come from every state and from foreign countries, are filling

General Information

positions in all parts of the world. All who aid will receive co-operation from the School.

LOCATION

More students from all parts of the world are found in attendance upon the various institutions in Boston than in any other city in the United States. In no place can so many advantages be found in so small a space, advantages so valuable, so accessible, and so reasonable.

The School of Expression is located in the Pierce Building, opposite the Public Library and facing Trinity Church. This corner of the famous Copley Square, the artistic and educational center of Boston, is a fitting home for such an institution. The studios and offices of the School are arranged especially to meet the needs of such an Institution and are attractive centers for the splendidly organized social and artistic life of the students.

Within ten minutes students may reach concerts, lectures, operas, dramatic representations of all kinds, and historic treasures. The Lowell Institute Lectures conducted in the Boston Public Library and comprising more than a dozen courses, and two or three lectures a week at Harvard University, are free to all, as well as are the various scientific and art museums.

Students coming from New York, or over the N. Y., N. H. & H. R. R. or Fall River Line, should check their baggage to the Back Bay station and leave the train there. Those from the West, by the B. & A. Road, should check their baggage to the Huntington Avenue station and leave the train there. Those coming to the North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building.

The School is easily reached by steam or trolley cars from all parts of the city and suburbs. The Back Bay, Trinity Place, and Huntington Avenue stations are within three minutes' walk, while thirty-nine lines of cars pass the door. The convenience of the Boston electric cars is well known, there being, it is said, one hundred eighty-three different methods of transferring from one extreme of the city to another.

General Information

Those expecting to come to the School should make Official Application promptly. Application Card furnished from the Office.

Address communications concerning registration to the Dean, Rooms 301-321, Pierce Building, Copley Square, Boston.

A NEW DEPARTMENT OF SONG

Many who have realized the artificial and mechanical methods which are almost universal in the teaching of singing have requested the School of Expression to apply the same methods to singing which have been so effective in reforming elocutionary work.

The so-called "systems" of teaching singing can be eliminated only by applying the true principles of Expression and by obeying its great law — "from within outward." To the little child song is as natural as speech. While every art has a technique which must be mastered, still the School of Expression begins work for improvement in any art by first awakening the creative instincts, imagination and feeling. Work in Expression begins in awakening the desire to express.

Possibly more than any other school, the School of Expression does faithful and earnest work to master technique; but the technique is regarded as a means, not as an end.

The methods of the new Department of Song begin with the thinking, and co-ordinate the use of the voice and body in the control of the artistic instinct.

Those wishing information should apply to the School of Expression, Pierce Building, Copley Square, Boston, Mass.

STUDENTS 1913-1914

POST GRADUATE AND FOURTH YEAR

Allen, Annie H. (A.B., M.A., Univ. of Cal.), Berkeley, Cal.
 Beach, Julia Rogers, Milford, Conn.
 Brown, Helen, Belfast, Me.
 Butterfield, Belle Joy, Andover.
 Cox, Mary Fletcher, Brattleboro, Vt.
 Fassett, Florence Martha, Cleveland, O.
 Frost, Sarah Greenleaf* (B.L., Knox Coll.).
 Gilman, Harriet Nason, Everett.
 Greaves, William Hubert (A.B., Carleton Coll.; M.A., Boston Univ.), Toronto, Ont.
 Hardy, Ruby Lois (A.B., Wesleyan Coll.), Senoia, Ga.
 Heidel, Wilhelmina Esther, Portland, Ore.
 Isaacson, Gertrude Valentine, Dorchester.
 James, Ada Galengher, Palmerston, Pa.
 Lehman, Evelyn Lucille, Decatur, Ill.
 Martin, Penelope, Bastrop, La.
 Millsapps, Jessie, Houston, Tenn.
 Morgan, Bertha Everett, Alston.
 Mortenson, Olga Elizabeth, Hyde Park.
 Muchmore, Guy Brooks (A.B., Southwestern Coll.), Winfield, Kans.
 Putnam, Janet Hellewell, Waban.
 Sims, Rachel Cabe, Durham, N.C.
 Wright, Sarah Virginia, Birmingham, Ala.

THIRD YEAR

Askowith, Bathsheba, Boston.
 Brierley, Ruth-Helen (B.A., Holyoke), Easthampton.
 Brown, Clare Obertin, Boston.
 Chism, Ruth, Altus, Okla.
 Elder, Du Bois (A.B., Mansfield, Coll.), Alden Bridge, Va.
 Evans, Mary Florence, Winthrop.
 Franklin, Isabelle, Melrose.
 Frink, Almira Gladys, Norwich, Conn.
 Hollingsworth, Mae, Greenwood, S. C.
 Haviland, Flora Marie, Weymouth.
 Preble, Florence Linwood, Charlestown.
 Ross, Anna Lee Reagan (A.B., Weaver Coll.), Weaverville, N. C.
 Roberts, Theodora Blashfield, Newton Centre.
 Smith, Annie Beatrice, Brandon, Man.

THIRD ELECTIVE

Balfour, Beulah, Chattanooga, Tenn.

THIRD SPECIAL

Applebee, Margaret Miriam, Nashville, Tenn.
 Astle, Amelia Maude (A.B., Bates Coll.), Houlton, Me.
 Aunspaugh, Eugenia Linda, Norfolk, Va.
 Clayton, May Putnam (A.B., Greenville Fem. Coll.), Brevard, N. C.

* Deceased.

Students, 1913-1914

Couch, Isadelle Caroline, Middletown, Conn.
Davis, Bert, Barberton, O.
Garnett, Kathryn, Latham, Kans.
Gray, Daisy Dean (A.B., Cox Coll.), Locust Grove, Ga.
McCormick, Katherine Reynolds, Baltimore, Md.
McShane, Gertrude Marye, Greenwood, Miss.
Moffitt, Adelaide, Bridgewater.
Plonk, Laura Emma (A.B., Lenoir Coll.), King's Mt., N. C.
Sieker, Ruth, Milwaukee, Wis.
Taylor, Swannie Ethelyn, Nolan, W. Va.
Trine, Grace Steele Hyde, Croton-on-Hudson, N. Y.

SECOND YEAR

Chester, Mary Margaret, Charleroi, Pa.
Hodgson, Florence Emily, Worcester.
Hicks, Mabel Venus, Edmonton, Alta.
Hensel, Mayme English-, Indianapolis, Ind.
Leavitt, Blanche A., Portsmouth, N. H.
Perley, Gladys Hazel, W. Pownal, Me.
Sprinkle, Bess Irene, Leicester, N. C.
Taber, Elizabeth Martina, Boston.

SECOND YEAR SPECIAL

Blaisdell, Esther (A.B., Radcliffe Coll.), Chelsea.
Braswell, Virginia Belle, Kinston, N. C.
Brown, Florence Catherine, Sioux City, Ia.
Bailey, Harriet Elizabeth, Cambridge.
Crackel, Lulu Martha, Vincennes, Ind.

Flemming, Mildred, Somerville.
Fulbright, George Smith (A.B., Baylor Univ.), Victoria, Tex.
Halbower, Hazel Estelle, Anthony, Kans.
Hale, Alliene, Loving, N. Mex.
Lynn, Lois, Hazen, Ark.
Miller, Adele, Okolona, Miss.
Mott, Howard Crossman, Providence, R. I.
Plosser, Leona Jodie, Birmingham, Ala.
Quick, Ethel May, Maple Creek, Sask.
Sanders, Lottie Louise (B.A., Morningside Coll.), Sioux City, Ia.
Schaeffer, Samuel Carlyle (A.B.; Ph.B., Yale), Delphos, Kans.
Smaill, Edith Margaret, Wellesley.
Sumpter, Marjorie, Malvern, Ark.
Trigg, Mary Lee, Blocton, Ala.
Widger, Eleanor, Newton.

SECOND YEAR ELECTIVE

Bell, Dorothy Lee, Cape Girardeau, Mo.
Filcher, Kathryn Elizabeth, Brooksville, Fla.
Lazarus, Mary Joe, Bowling Green, Ky.
Patrick, Gladys Irene, Lawrence.
Stanley, Mary Frances, Lebanon, Ind.
Tremann, Marie Louise, Rock Island, Ill.

FIRST YEAR

Armstrong, Easter, Mt. Dora, Fla.
Berry, Nellie Belle, Bingham, Me.
Barnet, Grace B., Cambridge.
Carpenter, Laura May, Madison, Me.
Chatterton, Irving Tindale, Providence, R. I.
Copeland, Gertrude E., Buffalo, N. Y.

Students, 1913-1914

Cotton, Henry Caldwell, Lexington.
Crutchett, Marian Lavinia, Armour, S. D.
Cunningham, Florence (A.B., Vassar Coll.), Gloucester.
Dyer, Sabra Berry, Belfast, Me.
Fernald, Grace Emma, Melrose.
Friel, Frances Florence, Portsmouth, O.
Germany, Ruby Louise, Overton, Tex.
Hahn, Grethel Louise, Boothbay Harbor, Me.
Hall, Samuel Oscar (A.M., Univ. of Va.), Lexington, Mo.
Hatch, George Baptiste (A.B., Harvard), Ware.
King, Constance, Portland, Ore.
Kohler, Esther Ellen, Methuen.
Lake, Elise, Edgefield, S. C.
MacLean, Rachel Elsbeth, Lynn.
MacLeod, Albert Morrison (B.A., Dalhousie Coll.), Hyde Park.
MacQueen, Norman, Somerville.
Matthews, Milton Alexander, Fitchburg.
Maxwell, Mary Ann, Boston.
McCall, Katharine, Winchester.
McCall, Margaret, Winchester.
McDonough, Katherine, Boston.
McKnight, Martha Mai, Helena, Ark.
Perry, Mrs. W. H., Swampscott.
Postal, Marjorie, Bluffton, Ind.
Potter, Ethel P., Dorchester.
Roelofson, Caro, Allston.
Rowlow, Sarah Elizabeth, Edgerton, Ky.
Russell, Bessie Mae, Knoxville, Tenn.
Shapira, Eva Lorraine, Roxbury.
Sturtevant, Helen Frances, Lexington.
Whitehouse, Gail Farrington, Auburn, Me.
Williams, Elizabeth Norma, Cleveland, O.
Wood, Lillian, Medford.
Zachery, Ruth Sophia, Louisville, Ky.

FIRST SPECIAL

Davidson, Ruth Elizabeth (B.A., Belmont Coll.), Helena, Ark.
Doyle, Katherine Anna, Roxbury.
Emerson, Dorothy, Buffalo, N. Y.
Hefferlin, Maybelle, Portland, Ore.
Megill, Helen Stubbs, Chicago.
Sharpe, Ruth Lucile, Kansas City, Mo.
Suckow, Ruth, Davenport, Ia.
Wigransky, Gertrude Juaniece, Meridian, Miss.
Williamson, Lillian Alice, Brookline.

SUMMER AND SPECIAL STUDENTS

Aiken, Dorothy Gilman, Melrose.
Angell, Bertha Sibley, Boston.
Arlin, Myrtle Eleanor, Brookline.
Ashby, Juell, Fayetteville, Tenn.
Avery, Mary Elizabeth (A.B., Olivet), St. Charles, Ill.
Ayers, Josephine, Zanesville, O.
Bale, Ruth Gibson, Rome, Ga.
Ballantyne, Virginia, Lynn.
Barrett, James Doyle Stewart, Brighton.
Barrett, Pearl Leoti (B.S., Eastern Coll.), Fleischmann, N. Y.
Barringer, Lawrence Eugene (E. M., Ohio State U.), Schenectady, N. Y.
Baxter, Lena May, Topeka, Kans.
Belmont, Ida, Cleveland, O.
Bence, Carrie Isabell, Boston.
Berg, Albert Richard, Somerville.
Betts, Addie Kate, Somerville.
Bigham, Carrie Denett, Live Oak, Fla.
Blackborne, Mrs. L. M., Boston.

Students, 1913-1914

Blackwood, Frances E., Wellington, Mass.
Blakely, Paul Leidrum (A.B., St. Louis Univ.), St. Louis, Mo.
Bockman, Ada Blanche, Medford.
Boles, Mary Fabens (A.B., Radcliffe Coll.), Medford.
Bowles, Sallie, Natick.
Brien, Helen, Manchester, N. H.
Briggs, Mabel Stanaway (A.B., Univ. of Nevada), Waltham.
Brydie, Caroline Elizabeth (A.B., Univ. of Chicago), Kansas City, Mo.
Buckingham, Elisabeth Lee (A.B., Stanford Univ.), Palo Alto, Cal.
Cafisch, Doris L., Utica, N. Y.
Callaway, Mattie, Lexington, Ky.
Campbell, Grace A., Cambridge.
Carr, Mary, Bradford, Pa.
Carten, Elizabeth Martha, Dorchester.
Carter, Ruth Harriet, Dorchester.
Cawthorne, Marguerite, Leominster.
Chastain, Ruth Gallaher, Windsor, Mo.
Churchill, Raymond, Winsted, Conn.
Clarke, Alice B., Jamaica Plain.
Cleveland, Ethel Chenault, Boulder, Colo.
Cochran, Clayton T., Revere.
Cohen, Eva Irene, Malden.
Coleman, Miriam, Como, Miss.
Compton, William A., Macombe, Ill.
Conte, Charles Daniel, W. Somerville.
Corum, Richard Ernest, Riddleton, Tenn.
Cotton, Joseph Russell, Lexington.
Coulter, Roxana, Columbus, O.
Crawford, Ellen Jane, Marion, N. C.
Crook, Ruth Margaretta, Kenosha, Wis.
Crosby, Bertha Eloise, Malden.
Cross, Earle Bennett (Ph.D., Brown Univ.), Dover, N. H.
Culbert, Hilda, Roxbury.
Day, Catherine, Dorchester.
Dickinson, Metus Troy, Goldsboro, N. C.
Doran, Mary E., Dorchester.
Dorr, Ada Blanche, Woburn.
Dow, Blanche Hinman (A.B., Smith Coll.), West Medway, Mass.
Drey, James F., Boston.
DuPont, Ella Gourdin (B.L., Greenville Fem. Coll.), Charlton, S. C.
Drysdale, Andrew Wishart, Ontario, Can.
Emerson, Helen Browne, Buffalo, N. Y.
Eustis, Helen May, Newton.
Finneran, Mary Frances, Jamaica Plain.
Fletcher, Ethel, Boston.
Fogg, Frank Chester, Hyde Park.
Frost, William Dodge (Ph.D., Wisconsin), Madison, Wis.
Gallaway, Julia Helen (A.B., Woman's Coll., Due West), Due West, S. C.
Gates, Aaron Avery (A.B., Acadia Univ.), Blandford, N. B.
Gietzen, Louise Jeane, Boston.
Gilbert, Margaret, Revere.
Gillespie, Eleanor M., Fayetteville, Tenn.
Ginsburg, Florence, Dorchester.
Glenn, Elizabeth Lumpkin (B.E., Brenau Coll.), Asheville, N. C.
Goodwin, Warren Clifford, Grasmere, N. H.
Greany, Frederic, Fall River.
Green, Lucile, Ft. Payne, Ala.
Griffith, Pearl, Allston.
Grove, Mary Alice, Boston.
Hamilton, Minnie, Waterbury, Vt.

Students, 1913-1914

Harrison, Jimmie Inez, Flatonia, Tex.
Hartman, Louis, Haverhill.
Haven, Genevieve Marie, W. Somerville.
Hawk, Ira Tapper (A.B., Iowa Univ., B.D., Yale Univ.), Adel, Ia.
Hefferlin, John, Portland, Ore.
Hefferlin, Josephine, Portland, Ore.
Helfenstine, Anna Irene (A.M., Elon Coll.), Des Moines, Ia.
Hemessen, Marie van, Boston.
Heron, James Peter, Lynn.
Hewins, Miriam Virginia, Watertown.
Hilton, Leone, Belmont.
Hogan, Fanny Dunnaway, Conway, Ark.
Honeycutt, Bertha, Burnsville, N.C.
Horsman, Ethel May, Plymouth.
Hough, Grace Maude, Boston.
Hutchinson, Mabel Claire (A.M., Carnegie Univ.), Ellensburg, Wash.
Ingram, Elizabeth, Bolivar, Tenn.
Inke, Richard Jacob, Brazil, S. Am.
Jamie, Clara Ness, Chicago, Ill.
Jamison, Alexia Cameron Sutherland, Cambridge.
Johnson, Mrs. H. P., Montezuma, Ga.
Jones, Solomon P., Marshall, Tex.
Kelley, Anna Lee, Raleigh, N. C.
Knight, Rachel MacIntyre, Boston.
Lane, Ella E., Shiner, Tex.
Lanius, Jane E., Winthrop.
Leach, Elinor P., Stoughton.
Leary, Esther Isabella, Montello.
Leighton, Gladys Petersen, Cambridge.
Lester, Beulah Nina, Worcester.
Linn, Margaret Houston, Asheville, N. C.
Lombard, Willard Price (LL.B., Boston Univ.), Everett.
Lutts, Fred H., Boston.

Lyons, Helen Anna, Arlington.
MacCombie, Herbert Elden, Stoughton.
Mahoney, Elizabeth Muriel, Boston.
Markwett, Anna, Dorchester.
Marsh, Irene Virginia, Abilene, Tex.
Martin, Helen, Covington, Ky.
Masse, Mathilde M. (M.D.), Boston.
Mayes, Lois, Sallisaw, Okla.
McEvoy, Margaret Rose, Cambridge.
McLin, Rubie, Tallahassee, Fla.
McMillan, Montague (A.B., Limestone Coll.), Marion, S. C.
McNamara, Maud Ruth, Dorchester.
McShane, Ethel Margaret, Greenwood, Miss.
Morgan, Walter A. (M.A., Dartmouth Coll.), Dover, N. H.
Morrison, Catherine, W. Somerville.
Mosher, Edith Rose, Mattapan.
Mosher, Jeanette Mabel, Mattapan.
Nazareth, Lena, Waverley.
Neas, Ida Bell (A.B., Lenoir Coll.), Parrottsville, Tenn.
Noble, Arthur James, So. Boston.
Norton, Agnes E., Norwood.
Norton, Minnie T., Chicago, Ill.
O'Donnell, Anna, Asheville, N. C.
O'Neill, Maurice Patrick, Roxbury.
Pelsma, J. R. (Ph.M., Univ. of Chicago), Georgetown, Tex.
Pennock, Leila (B.S., Earlham Coll.), Zanesfield, O.
Perkins, Mary Emily, Woburn.
Pernim, Claude Joseph, S. J. (A.B., St. Louis Univ.), St. Louis, Mo.
Peterson, Elizabeth, Newton.
Pierce, Beatrice Alice, Brookline.
Porter, Jeannette Howland, Swampscott.
Power, Josephine A., Malden.

Students, 1913-1914

Pratt, Lillian Agnes Rose, Fitchburg.

Pratt, Ruth Mabel, Cuttingsville, Vt.

Price, Edith, Boston.

Quincy, Carrie R., Knoxville, Tenn.

Ramage, Harry G. (B.A., St. Francis Xavier Coll.), St. John, N. B.

Rapp, Ildephons, Collegeville, Ind.

Rapp, Mrs. Victor A., Spokane, Wash.

Remington, Charlotte, E. Providence, R. I.

Reynolds, Sarah Gertrude, Dorchester.

Rich, Helen Florence, Newton Highlands.

Rich, Karle M., Newton Highlands.

Rich, Nellie King, Boston.

Riebel, John A. (M.D., Ohio Med. Univ.), Columbus, O.

Riebel, Laura Mabel, Columbus, O.

Riehle, Fannie, Cincinnati, O.

Rinfret, Jane, W. Stoughton.

Robinson, Linna Eloise, Moss Point, Miss.

Roos, Ella F., Cambridge.

Ryan, Ethel Blanche, No. Weymouth.

Sams, Fannie Sue, Weaverville, N. C.

Saunders, Effye Chandler, Watertown.

Schunck, Mary Audrey, Marquette, Mich.

Seybolt, Ottolie Turnbull, Andover.

Sister Charitas, St. Paul, Minn.

Skillern, Elizabeth Shirley, Pulaski, Tenn.

Skinner, Marie, Indianapolis, Ind.

Smith, Alice Belle, San Antonio, Tex.

Smith, Francis Edward, Leicester.

Smith, Grace Pearl, Markesan, Wis.

Smith, Margaret Davidson, N. C.

Smith, S. C., San Antonio, Tex.

Solomon, Marjorie Constance, Malden.

Starrett, Lillian Alice, Wilmette, Ill.

Steenrod, Sina Templeton (B.A., Mt. Holyoke Coll.), Freeport, Ill.

Stevens, Florence Alberta, Newton.

Storer, Emily Lyman, Waltham.

Stowe, Allene, Ft. Dodge, Ia.

Strachan, F. D. M., Brunswick, Ga.

Swazey, Adelaide Angeline, Lincoln, Me.

Symmes, Adelaide Fisher, Boston.

Thomson, Henry C., Boston.

Thorn, Marie, Kingtree, S. C.

Tomlinson, Martha (A.B., Martin Coll.), Culleoka, Tenn.

Tucker, Helen A. (A.B., Smith Coll.), Avon.

Uhl, L. L. (Ph.D.), Gunter, India.

Vater, Williamson Dunn (M.S., Purdue I.), St. Louis, Mo.

Veasey, Helen Frances, Dorchester.

Vedder, Catherine, Brookline.

Veinotte, Hilda Florence, W. Somerville.

Visanska, Bertha, Colombia, S. C.

Wadden, Mary (M.A., Columbia Univ.), St. Paul, Minn.

Waldron, John D., Needham.

Wallace, Mattie B., Columbia, S. C.

Walsh, Marie, Roxbury.

Ware, Pamela Cary, Norfolk.

Watts, Miriam, Winthrop.

Weigel, Albert V., Cincinnati, O.

Welch, J. Frank, Lynn.

Wetherald, Isabel E., Dorchester.

Weymouth, Ethel Leone, Brighton.

Whittam, Elizabeth, Wollaston.

Williams, Ethel Ica, Boston.

Wilson, Gladys, Columbia, Tenn.

Wright, Arthur (A.M., Boston Univ.), Needham Heights.

Zimmerman, Martin D., Taunton.

LECTURES AND RECITALS, 1913-1914

Sept. 13 — Opening of the Evening Classes. "Green Stockings" (A. E. W. Mason), interpreted by Anna Reagan-Ross, A.B.

Sept. 26 — Recital, "Disraeli" (Louis N. Parker), interpreted by Edward Abner Thompson, A.B.

Oct. 2 — Old-Fashioned Housewarming.

Oct. 9 — Recital, "The Last of the Mohicans" (James Fenimore Cooper), Ruth Sieker.

Oct. 10 — Recital, "Christopher Columbus."

Oct. 16 — Lecture-Recital, "The Habitant of Old Quebec," Edith Margaret Smaill.

Oct. 18 — Recital, Ruth-Helen Brierley, A.B.

Oct. 23 — Readings from his own poems, Mr. Nixon Waterman.

Oct. 24 — Recital, Program of Lyrics.

Oct. 30 — Recital, "Madame Butterfly" (John Luther Long), Julia Rogers Beach.

Oct. 31 — Recital, Students.

Nov. 6 — Recital, Miscellaneous.

Nov. 7 — Recital, Short Stories.

Nov. 13 — Recital, Short Stories.

Nov. 14 — Recital, "Judith's Garden" (Mary E. Stone), Elizabeth Martina Taber.

Nov. 20 — Recital, Short Stories.

Nov. 21 — "The Drama League of America," Mrs. Martha Turner Morris.

Dec. 4 — Recital, Monologues.

Dec. 5 — Recital, Robert Louis Stevenson and his Work.

Dec. 11 — Recital, Students.

Dec. 12 — Recital, "Eugene Field."

Dec. 18 — Recital, Christmas.

Dec. 19 — Recital, Christmas.

Jan. 8 — Recital, New Year's.

Jan. 9 — Recital, Lyrics.

Jan. 12 — Lecture, "The Pantomime of the Cannibals," Mr. Dan Crawford, of Africa.

Jan. 15 — Lecture, "Edward Markham and His Works," Grace Steele Hyde Trine.

Jan. 16 — Recital, "Current Events."

Jan. 22 — Readings from his own poems, Mr. Nixon Waterman.

Jan. 23 — Recital, Myths and Nature Stories.

Jan. 27 — Readings from Alfred Noyes, Anna Willard Hosford ('12).

Lectures and Recitals, 1913-1914

Jan. 29 — Recital, "The Winter Feast" (Charles R. Kennedy), Marie Tremann.

Jan. 30 — Recital, "The Gamblers" (Charles Klein and Arthur Hornblow), Beulah Balfour.

Feb. 5 — Recital, "Dickens."

Feb. 6 — Recital, "The Little Minister" (J. M. Barrie), Florence Catherine Brown.

Feb. 12 — "The Mill on the Floss" (George Eliot), Ruth-Helen Brierley, A.B.

Feb. 13 — Recital, Miscellaneous.

Feb. 19 — Recital, Patriotic.

Feb. 20 — Recital, "Tales of a Wayside Inn" (Longfellow).

Feb. 21 — Recital, Elizabeth Martina Taber (Benefit of the Loan Scholarship Fund of the School, Huntington Chambers Hall).

Feb. 26 — Recital, Patriotic.

Feb. 27 — Recital by the Evening Classes.

Mar. 5 — Readings from his own writings, Mr. Jefferson L. Harbour.

Mar. 6 — Recital, Lyrics.

Mar. 12 — Recital, Dramatic.

Mar. 13 — Recital, Short Stories.

Mar. 19 — Recital, Dramatic.

Mar. 26 — Recital, Dramatic, "Arms and the Man" (Bernard Shaw).

Mar. 27 — Talk, "The Ancient Cliff Dwellers of the Southwest" (illustrated by pictures), Grace Steele Hyde Trine.

Mar. 31 — Annual recital of the First Year Class, Huntington Chambers Hall.

Apr. 2 — Recital, Dramatic, "The Importance of Being Earnest" (Oscar Wilde).

Apr. 3 — "The Choir Invisible" (James Lane Allen), original arrangement, Gertrude M. McShane.

Apr. 7 — "Peg o' My Heart" (J. Hartley Manners), Mary Joe Lazarus.

Apr. 8 — "Green Stockings" (A. E. W. Mason), Dorothy Lee Bell.

Apr. 9 — Recital, Dramatic, Studies from Shakespeare.

Apr. 13 — "The Fortunes of Fifi" (Mollie Elliott Seawell), original arrangement, Isabelle Franklin.

Apr. 14 — Costume Party of the Alumni Association.

Apr. 16 — Recital, Nineteenth Century Writers.

Apr. 17 — "The Tinder Box" (Acton Davies), original arrangement, Martha Mai McKnight.

Apr. 21 — "The Twig of Thorn" (Marie J. Warren), Eleanor Widger.

Apr. 21 — "The Music Master" (Charles Klein), original arrangement, Anna Lee Reagan-Ross.

Apr. 23 — Recital, Second Year Class.

Apr. 24 — Extemporaneous Talks, Nineteenth Century Writers.

Apr. 24 — Tea given by the Dickens Club of the School of Expression.

Apr. 24 — "Patience" (Gilbert and Sullivan), impersonation by Flora Marie Haviland.

Lectures and Recitals, 1913-1914

Apr. 27 — "The House Next Door" (J. Hartley Manners), impersonation by Gertrude Valentine Isaacson.

Apr. 28 — "The Scarlet Pimpernel" (Baroness Orczy), Mary Frances Stanley.

Apr. 29 — "The Rivals" (Sheridan), impersonation by Lois Hardy.

Apr. 30 — Recital, Second Year Special Class, Dramatic Studies, "As You Like It."

May 1 — Recital, Original writings.

May 1 — "Martin Chuzzlewit" (Charles Dickens), original arrangement, Florence Evans.

May 2 — "The Marshal" (Mary R. S. Andrews), original arrangement, Theodora Blashfield Roberts.

May 4 — "Mice and Men" (M. S. Ryley), impersonation, Ruth Helen Brierley.

May 5 — "Peg Woffington" (Charles Reade), original arrangement, Kathryn Elizabeth Filcher.

May 6 — Graduating Recital No. 1, Steinert Hall.

May 7 — Recital, Nineteenth Century Writers.

May 8 — "Ramona" (Helen Hunt Jackson), original arrangement, Ruth Chism.

May 8 — Annual Banquet of the Alumni Association, The Vendome.

May 9 — Graduating Recital No. 2, Jacob Sleeper Hall.

May 10 — Baccalaureate Exercises. "The Significance of Little Things," President Curry.

May 11 — "In the Vanguard" (Katrina Trask), impersonation by Ada Galengher James.

May 12 — Graduating Recital No. 3, Jacob Sleeper Hall.

May 14 — Fourth Senior Recital and Graduating Exercises.

May 14 — Reception of Trustees and Teachers, to Graduating Classes and friends.

May 14 — Annual Meeting of the Alumni Association.

May 15 — Closing lesson.

BOOKS BY S. S. CURRY, Ph.D., Litt.D.

More than any man of recent years, Dr. Curry has represented sane and scientific methods in the training of the speaking voice. He has never been a teacher of young men and women who wished to declaim funny pieces or who wished to be coached as to tears and gestures; but in Harvard, Yale, Boston University, Newton Theological Institution, and in his own School of Expression in Boston, he has educated preachers, public readers, and, above all, teachers. There are few American teachers of what used to be called "eloquence" and now is better known as "expression" or simply "public speaking," who have not been in his classes and who will not testify to the soundness of his methods and to his almost fanatical devotion to ideals in his art. — DEAN SNAILER MATTHEWS, D.D., of the University of Chicago.

The men and women of our calling owe to Dr. S. S. Curry, more than to any other man, honor for having contributed a noble literature to this great Art of Expression. — LELAND T. POWERS.

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Vol. XXII No. 1 June, 1915

Issued Quarterly by the

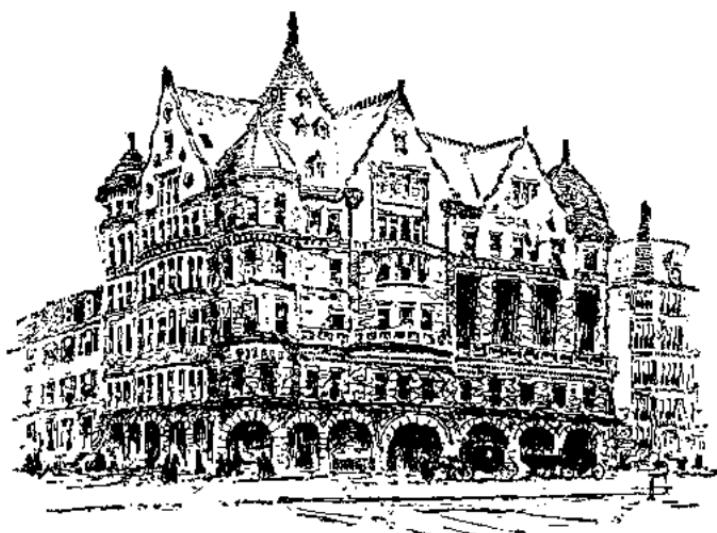
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William Dean Howells, Litt.D.	John Townsend Trowbridge, A.M.
William Winter, Litt.D.	W. H. P. Faunce, D.D.
George A. Gordon, S.T.D.	George L. Osgood, A.B.
Edwin Markham	James J. Putnam, M.D.
Thomas Allen	

Man can give nothing
To his fellow-man
But himself.

— Schlegel.

TEACHERS

Samuel Silas Curry, President

A.B., Grant Univ., 1872; B.D., 1875; A.M., 1878; Ph.D., 1880, Boston Univ.; Litt.D., Colby Univ., 1906; Snow Professor of Oratory, Boston Univ., 1879-88; Acting Davis Professor of Elocution, Newton Theological Institution, 1884- ; Instr. in Eloc., Harvard Univ., 1891-4; Divinity School of Yale Univ., 1892-1902; Harvard Div. School, 1896-1902; Librarian of Boston Art Club, 1891-1909; grad. of Prof. Monroe and of Dr. Guilmette; pupil of the elder Lamperti and of Steele Mackaye (assistant and successor of Delsarte), and of many others in Europe and America.

Anna Baright Curry, Dean

Grad. Cook's Coll. Inst., 1873; Boston Univ. Sch. of Oratory, 1877; Instructor Boston Univ. Sch. of Oratory, 1877-79; Prin. of Sch. of Eloc. and Expression, 1879-83; Pupil of Prof. Monroe, Dr. Guilmette, and others; Public Reader; Shakespearean Reader; Interpreter of the Higher Forms of Poetry and Literature, the Lyric, the Epic, and Poetic Drama, and Dramatic Narrative, Platform Art and Literary Interpretation.

Mrs. Ida D. Mason, Matron

General Culture Diploma, School of Expression, 1913; Assistant in Story Telling.

Mrs. Harryett M. Kempton

Teacher's Diploma, School of Expression, 1901; Philosophic Diploma, 1914; Instructor in Vocal Expression.

Caroline Angeline Hardwick

Teacher's Diploma, School of Expression; Philosophic Diploma, 1907; Instructor in Wellesley College; Instructor in Vocal Expression and Visible Speech.

Teachers

Emma Louise Huse

Teacher's Diploma, School of Expression, 1910; Instructor in Literature, English and Vocal Expression.

Charles Sheldon Holcomb

B.S., Mass. Agric. College; Teacher's Diploma, School of Expression, 1911; Philosophic Diploma, 1914; Instructor in Singing.

Mrs. Janet Hellewell Putnam

Teacher's Diploma, School of Expression, 1891; Philosophic Diploma, 1915; Instructor in Voice and Vocal Expression.

Mrs. Florence M. Evans

School of Expression, Teacher's Diploma, 1914; Assistant in Narrative Poetry and Dramatic Rehearsal.

Edward Abner Thompson

A.B., Bowdoin College, 1909; Public Speaker's Diploma, School of Expression, 1904; Public Reader's Diploma, 1913; Artistic Diploma, 1914; Instructor in St. John's Eccl. Sem.; Instructor in Voice.

Mrs. Eliza Josephine Harwood

Grad. Posse Gymnasium, 1895; Special Post-Grad. Course, 1896; one of the only two pupils of the late Baron Nils Posse that pursued a special third-year course, under his personal direction; has studied with twenty-five teachers in different phases of Vocal Training and Gymnastics; Teacher's Diploma, School of Expression, 1900; The Gilbert Normal School of Dancing, 1906; Chalif School of Dancing, 1909; Head of Department of Organic Gymnastics.

Lewis Dwight Fallis

A.B., Univ. of Washington, Special Dramatic Stage Manager.

Annie H. Allen

A.B., A.M., Univ. of Cal.; School of Expression, Teacher's Diploma, 1913. Assistant in Home Studies.

Carrie Alice Davis

School of Expression, Teacher's Diploma, 1910. Chorus Singing.

Teachers

Pauline Sherwood Townsend, Director of Pageants

Dramatic Diploma, School of Expression, 1906; Artistic Diploma, 1914; Author of "Pageantry of the Western World" (produced in 1907 — adaptable to any campus); "The American Indian in Lore and Legend" (adaptable to any lake); "Children in History and Legend" (adaptable to any lawn); Director of "The Fire Regained" (a Greek Pageant at the Parthenon in Nashville under Civic Auspices).

Mrs. Laurie Johnson Reasoner

Instructor in Voice and Vocal Expression, Teacher's Diploma, 1911.

Lucy Peabody

A.B., Boston Univ. One of the Principals of the Curtis-Peabody School for Young Ladies; Lecturer on Current Events.

Nixon Waterman

Author and Poet, Lecturer on Poetry;

"Our reading is ended; but I cannot allow the opportunity to pass without assuring you of the pleasure it has given Miss Terry and myself to be associated with so excellent an institution as the School of Expression.

It seems to me the danger in teaching elocution, although I do not claim to be an authority, is that some formal and artificial method should supersede nature.

But in this school you seek to avoid that danger by the recognition of the principle that all good speaking comes from the right action of the mind.

For the same reason, good acting is not declamation, but the expression of character; and the actor's aim is not to imitate this style or that, but to cultivate his own resources of impersonation.

I cannot but thank you, for Miss Terry and myself, with all my heart, for the attention you have given our reading, and I sincerely hope that some substantial benefit to this excellent institution will be the result."

SIR HENRY IRVING,

In address at the reading given for the School, 1888.

"[The] School of Expression is the center of noble ideals, not only for the public speaker but also for literature and education itself. . . . [Its] training is fundamentally one looking toward the liberation of the self from the restrictions set by self-consciousness, whether of soul, or muscle, and the training of the body to express accurately the spiritual experience. . . . There could be no better appropriation of funds than to endow generously the school that will perpetuate these ideals."

DR. SHAILER MATHEWS,

Dean of the University of Chicago, in "The World To-day."

"Too much stress can hardly be laid on the author's ground-principle, that where a method aims to regulate the modulations of the voice by rules, inconsistencies and lack of organic coherence begin to take the place of that sense of life which lies at the heart of every true product of art. On the contrary, where vocal expression is studied as a manifestation of the process of thinking, there results the true energy of the student's powers and the more natural unity of the complex elements of his expression."

DR. LYMAN ABBOTT in the "Outlook."

It is not only necessary to have something to say;
It is also necessary to know how to say it.

R.
— Aristotle

LECTURES AND RECITALS, 1914-1915

Sept. 26 — "Voice and Reading in the Public Schools," Pres. Curry

Sept. 28 — "The Training of the Preacher," Pres. Curry

Oct. 1 — Informal Reception to Incoming Students

Oct. 8 — Lecture-Recital
An evening with Mozart, Schumann, Chopin and Liszt
John Orth

Oct. 9 — Patriotic Recital

Oct. 15 — "The Vision of Sir Launfal" James Russell Lowell
Edward Abner Thompson, A.B.

Oct. 16 — Lecture on Poetry, Nixon Waterman

Oct. 20 — Talk on Current Events, Lucy Peabody

Oct. 22 — "The Doll's House" Henrik Ibsen
Hortense Neilson

Oct. 29 — "The Terrible Meek" Charles Rann Kennedy
Grace Ruble

Nov. 2 — Talk on Current Events, Miss Peabody

Nov. 5 — Recital, "The Greatest Wish in the World"
E. Temple Thurston
Eleanor Widger

Nov. 12 — Dramatic Recital

Nov. 13 — Miscellaneous Recital

Nov. 17 — Talk on Current Events, Miss Peabody

Nov. 19 — Students' Recital

Nov. 20 — "Peter Pan" J. M. Barrie
Mayme English-Hensel

Dec. 1 — Talk on Current Events, Miss Peabody

Dec. 3 — Dramatic Recital

Dec. 4 — Miscellaneous Recital

Dec. 10 — "Mistress Penelope" Thomas Marble
Myra Frink

"A Blot In the 'Scutcheon'" Robert Browning
Kathryn E. Filcher

Dec. 11 — Dramatic Recital

Dec. 11 — "The Erl King" Goethe
Esther Kohler

Dec. 14 — Recital by the Evening Classes

Dec. 15 — Talk on Current Events, Miss Peabody

Dec. 17 — Christmas Recital

Dec. 18 — Christmas Service and Tea

Jan. 7 — Lecture — "How To Add Ten Years To Your Life" Pres. Curry

Jan. 7 — New Year's Recital, Second Year Class

Lectures and Recitals, 1914-1915

Jan. 12 — Talk on Current Events, Miss Peabody		
Jan. 14 — Dramatic Recital (Impersonation), "Arms and the Man"	George Bernard Shaw	
	Flora Marie Haviland	
Jan. 15 — Lecture-Recital	Original Poems	
	Denis A. McCarthy	
Jan. 21 — Interpretation of Dante's "La Divina Commedia"		
	Lucy C. McGee, M.S., Ph.M.	
Jan. 26 — Talk on Current Events, Miss Peabody		
Jan. 28 — Recital, "The Taming of the Shrew"	Shakespeare	
	Grace Ruble	
Jan. 29 — Narrative Recital	Henry W. Longfellow	
	First Year Class	
Feb. 2 — "The Lady from the Sea"	Henrik Ibsen	
	Ruth Sieker	
Feb. 4 — Dramatic Recital, Third Year Class		
Feb. 5 — "The Boy in the Air"	Booth Tarkington	
	Nellie Berry	
Feb. 9 — Talk on Current Events, Miss Peabody		
Feb. 12 — "Macbeth"	Shakespeare	
	Second Year Specials	
Feb. 18 — "Merchant of Venice"	Shakespeare	
	Third Year Class	
Feb. 23 — Talk on Current Events, Miss Peabody		
Feb. 25 — Lyrics from "The Princess"	Alfred Tennyson	
	Ruth Sieker	
Feb. 26 — Short Story Recital		
Mar. 4 — "She Stoops to Conquer"	Oliver Goldsmith	
	Second Year Class	
Mar. 5 — "The Romancers"	Edmund Rostand	
	Third Year Class	
Mar. 9 — "King John"	Shakespeare	
	Beryl LeBaron	
Mar. 11 — Recital, Folk Lore and Fairy Tales, First Year Class		
Mar. 12 — "Midsummer Night's Dream"	Shakespeare	
	Marjorie Postal	
Mar. 16 — Lecture, "Peace"		
	Edward L. Gulick	
Mar. 18 — Short Story Recital		
Mar. 19 — Tennyson Recital, Second Year Class		
Mar. 23 — "The Cricket on the Hearth"	Charles Dickens	
	Helen F. Sturtevant	
Mar. 25 — "Macbeth"	Shakespeare	
	First Year Special Class	
Mar. 30 — "Chitra"	Rabindronath Tagore	
	Eleanor C. Perry	
Apr. 1 — An Evening with Charles Dickens		

Lectures and Recitals, 1914-1915

Apr. 8 — Dramatic Recital, Third Year Class		
Apr. 9 — "As You Like It"		Shakespeare
	Lucile Green	
Apr. 12 — Recital, "The Last Days of Pompeii"	Bulwer Lytton	
	Sabra Dyer	
Apr. 13 — Lecture on China, John C. Ferguson, A.B., Ph.D., of Pekin		
Apr. 13 — "The Greek Spirit in Modern Art," Lecture-Recital		
	Miss Dorothy Emerson	
Apr. 15 — Recital, Second Year Special Class		
Apr. 17 — An Original Arrangement of "Pollyanna"		
	Miss Frances Friel	
Apr. 20 — "Lady Windermere's Fan"	Oscar Wilde	
	Miss Rachel MacLean	
Apr. 20 — Lyrics from "Maria Stuart"	Algernon Swinburne	
	Ann Puryear Wright	
Apr. 22 — Recital by the Third Year Class		
Apr. 23 — "The Rivals," Sheridan, and Miscellaneous Selections		
	Mr. Milton Matthews	
Apr. 23 — Recital, The Public Speaking Class		
Apr. 24 — "The Cricket on the Hearth"	Charles Dickens	
	Miss Helen F. Sturtevant	
	Poems of Alfred Noyes; "Romance"	Charles Sheldon
	Miss Gertrude Copeland	
Apr. 26 — "A Rose o' Plymouth"	Beulah Dix	
	Miss Lucile Green	
Apr. 27 — "Unto Caesar"	Baroness Orczy	
	Miss Maybelle Hefferlin	
Apr. 27 — "Rosalind," A One-Act Play	J. M. Barrie	
	M. Alice Maydwell	
Apr. 29 — "Little Eve Edgerton"	Eleanor Abbott	
	Miss Ruth Davidson	
Apr. 29 — "Ghosts"	Ibsen	
	Miss Hortense Neilson	
Apr. 30 — "The Miracle Man"	Frank L. Packard	
	Miss Martha Mae McKnight	
Apr. 30 — Thomas Bailey Aldrich and his Works		
	Miss Melrose Swallow	
May 1 — Dramatic Recital, "Truth"	Clyde Fitch	
	Miss Laura Carpenter	
	"The Passing of the Third Floor Back"	Jerome
	Mr. Irving Chatterton	
May 3 — "The Pigeon"	Galsworthy	
	Miss Ruth S. Zachery	
May 4 — Recital, First Year Class, Huntington Chambers Hall		

Lectures and Recitals, 1914-1915

May 4 — "Happiness" J. Hartley Manners
Miss Florence Wessell
"The Twelve-Pound Look" J. M. Barrie
Miss Lillian Williamson

May 5 — Tennyson Tea. From "The Princess" and Songs Tennyson

May 6 — Recital, Miscellaneous Program, Miss Evelyn Morterud and Mr. Harold Joslyn

May 7 — "Enoch Arden" Tennyson
Rev. Claude J. Pernin, S.J.

May 7 — Annual Banquet of the Alumni Association, Hotel Vendome

May 8 — Recital, Second Year Special Class, Huntington Chambers Hall

May 8 — Reading of Shakespearean and Modern Drama, Miss Wilhelmina McLeod .

May 9 — Baccalaureate Exercises. "Browning's 'Death in the Desert,' or Progress" Pres. Curry

May 10 — Mass Meeting of Graduates, Students and Friends

May 10 — Recital of One Act Plays, Mayme English-Hensel

May 11 — Recital, Miscellaneous Program, Jacob Sleeper Hall

May 11 — Original Dramatization (at noon), "The Flaming Ramps," Edith Delano, Miss Marjorie Sumpter

May 12 — "The Land of Heart's Desire" Yeats
Miss Ann Puryear Wright

May 13 — Graduation Exercises, Addresses by Erasmus Wilson, "The Quiet Observer" of the *Pittsburg Gazette Times*, and Mr. Frank W. Sanborn

May 13 — Reception of Trustees and Teachers

May 13 — Annual Meeting of the Alumni Association

May 14 — Closing Lesson

To know the truth
It is necessary to do the truth.
— Maudsley.

COURSES OF STUDY

THE regular and special courses of each year are divided into groups (see Horarium, pp. 32 and 33). Students may elect additional courses when their acquirements permit.

The work of each student is arranged after a careful study of his highest possibilities and his fundamental needs. All regular courses include work: First, for the development of mind, body and voice. Second, students are led from the first, to study literature, poetry and art through interpretation and artistic endeavor. Third, the student is given studies and contact with people in order to develop his social and sympathetic instincts. Fourth, early in their course the students are given a certain work which prepares them for professional attainments. Fifth, later, studies are assigned that will lead the student to comprehend the philosophic nature of all expression.

Certain courses, especially advanced and elective courses, are given in alternate years. A few are given only once in three years.

All regular courses include some work in each of the following fields: (1) Personal Growth and Development; (2) Creative Expression; (3) The Study of Literature and Art; (4) The Philosophy of Expression; (5) Professional Attainments; (6) Life and Social Relations. A synopsis of specific courses under each of these groups follows:

I.

GROWTH AND DEVELOPMENT

Growth presupposes established natural conditions; and development is the co-ordination of man's thinking with natural growth conditions.

Courses of Study

The technical courses for Voice, Body and Mind are the means used in the School of Expression to establish nature; and practice upon the various forms of oral expression establishes natural conditions in Speech, thus preparing for the fullest development in creative activity.

I. VOCAL EXPRESSION

Vocal Expression centers in the study of thinking and in its most direct revelations in modulations of voice and body. Attention, discrimination and sequence of ideas are established. This natural method secures intensity of individual impression, and shows the relation of impression to expression. The interpretation of literature is the means or test used. Each student is thus given a method of self-study and the direct use of his own creative powers.

First Year Courses: 1. Elements of Vocal Expression. 2. Foundations of Expression.

Second Year Courses: 3. Logic of Vocal Expression. 4. Imagination. 5. Assimilation and Participation. 6. Rhythm and Melody in Speech.

Third Year Courses: 7. Harmony of Expression. 8. Imagination and Dramatic Instinct.

Fourth Year Courses: 9. Psychology of Vocal Expression. 10. Unity and Tone Color.

II. TRAINING OF THE VOICE

The method of developing the voice is Technical and Psychic. The training is divided into two phases: a, the securing of right tone production; b, the improvement of speech.*

a. Development of Tone. First Year Course: 1. Qualities of Tone. 2. Simple problems in the Spoken Word associated with technical training. Second Year: 3. Principles of Vocal Training. 4. Emission of Voice. 5. Agility of Voice. Third Year: 6. Resonance. 7. Flexibility of Voice in Expression. 8. Dramatic Modulations of Voice.

b. Development of Speech. First Year: 1. Phonology. Second Year: 2. Pronunciation. Third Year: 3. Visible Speech.

* Methods of developing tone are based upon those of Francois Lamperti and are adapted to the voice in speaking. The work in articulation and speech elements is founded upon the Visible Speech of Prof. Alexander Melville Bell.

Courses of Study

III. TRAINING OF THE BODY

The School offers two courses for the physical organism: a, the *Organic*, which aims to secure proportion and normal adjustment of all parts of the body; b, the *Harmonic*, which organizes the body for expression.

The first course stimulates growth; the second stimulates development, and is primarily psychic.

a. *Organic Training.* Courses: 1. *Organic Gymnastics.* 2. *Educational Gymnastics.* 3. *Theory and Practice of Gymnastics.* 4. *Gymnastic Games.* 5. *Fencing.* 6. *Rhythmic Exercises or Fancy Steps.*

b. *Harmonic Training.* Courses: 1. *Harmonic Gymnastics.* 2. *Pantomimic Training.* 3. *Grace and Power.* 4. *Co-operative Training.*

IV. PANTOMIMIC EXPRESSION

The language values of the actions of the body are studied, elemental and expressive actions are stimulated and harmony secured in the motor areas of the brain, thus awakening Dramatic Instinct and bringing thought, feeling and will into unity.

Courses: 1. *Elementary Pantomime.* 2. *Manifestative Pantomime.* 3. *Representative Pantomime.* 4. *Characterization.* 5. *Gamuts of Pantomime.* 6. *Dramatic Action.* 7. *Pantomime of Musical Drama.* 8. *Unity in Action.*

II

CREATIVE EXPRESSION

From the beginning creative work is required in conversations, discussion, problems, recitation, writing and literary or dramatic interpretations. Various practical modes of expression for awakening spontaneous energy are associated with all courses.

V. CONVERSATIONS

Students are required to present in conversation subjects directly connected with the work in literature. (See III; also Speaking.)

Courses: 1. *Story-telling.* 2. *The Beginnings of Literature.* 3. *Discussions.* 4. *Art Topics.*

VI. PROBLEMS IN EXPRESSION

Short passages, sentences, or phrases, original and selected, are rendered by students to stimulate the creative actions of mind, body, and voice in natural unity.

Courses of Study

Courses: 1. Problems in Reading. 2. Voice Problems. 3. Harmonic Problems. 4. Pantomimic Problems. 5. Dramatic Problems. 6. Problems in Speaking.

VII. VOCAL INTERPRETATION OF LITERATURE

Each class meets several hours each week for recitations, addresses, stories, or scenes, written or chosen and prepared by themselves. In criticism the teachers endeavor first to discover the students' purpose, and, after indicating to them wherein they have succeeded or fallen short in attainment, to encourage them to establish or correct the purpose in further study.

1. JUNIOR CRITICISM. The criticism of the first year centers in awakening the powers of the student, and in securing genuineness in thinking and simplicity and adequacy in expression by co-ordinating logical instinct with spontaneity.

2. MIDDLE CRITICISM. Comparison of the student's actual attainment with his ideal. Gradual elevation of the student's ideal and comparison with race ideals in literature, dramatic art and oratory.

3. SENIOR CRITICISM. Lyric, epic and dramatic spirit as found in monologue, impersonation, and all forms of histrionic expression. Necessity of suggestion. The creative instinct; co-ordination of inspiration and regulation; unity in the different modes of expression.

4. POST-GRADUATE CRITICISM. (See Professional Courses.)

VIII. WRITTEN EXPRESSION

Results in Written English are secured in the same way as are the results in Oral English, — by stimulating the faculties and testing the adequacy and correctness of form. Expression proceeds from within outward.

1. THEMES. Short themes upon familiar literary or artistic topics. Principles of rhetoric practically applied. The student is urged to keep close to his own experience and work.

2. ENGLISH. Literary creation. The writing of stories, poems, and essays. The expression of thought, feeling, and imagination through words.

3. ENGLISH WORDS. The nature of words. Studies in etymology. Written exercises for the improvement of the student's vocabulary.

4. STYLE. Written and spoken style contrasted. The spirit and individual peculiarities of authors; general qualities of style; laws of expression as applied to words.

Courses of Study

III LITERATURE AND ART

In addition to work for personal development (I-IV) and the creative work in conversations and renditions of literature (V-VIII), various phases of literature and art are studied as records of the ideals of the race.

IX. LITERATURE

Literature is studied in the School of Expression in two ways,—first, intensively, by vocal interpretation of the best literature, discussion and by conversations; second, extensively, requiring collateral reading courses and comparative study of authors. These methods complement each other and are carried on simultaneously.

1. THE LITERARY SPIRIT. Literature as a necessary manifestation of human nature.

2. PRIMARY LITERARY FORMS. Fables, allegories, myths, lyrics, old ballads.

3. NARRATIVE POETRY. Longfellow's "Tales of the Wayside Inn," Scott's "Lady of the Lake," Lowell's "Vision of Sir Launfal." Story Telling; the primary spirit of poetry and its interpretation through the voice.

4. LYRIC POETRY. Origin and nature; importance of the vocal rendering of lyrics (Wordsworth, Tennyson). History of lyrics, with recitation of the best examples.

5. FORMS OF LITERATURE. Characteristics and forms of poetry and art, with their causes. Problems.

6. GREAT EPOCHS OF LITERATURE. a. Norman Conquest as revealed in modern literature; collateral readings with oral tests. b. 14th Century, Chaucer as the central star. c. 16th Century, Shakespeare as the central figure. d. 18th Century, Scott, Goldsmith, Wordsworth, etc. e. 19th Century, as illustrated by Tennyson, Browning, Dickens.

7. EPOCHS OF THE DRAMA. 16th Century, Shakespeare and Contemporaries; 17th Century, Milton's "Comus"; 18th Century, Sheridan, Goldsmith, Knowles; 19th Century, Poetic Drama, Shelley's "Prometheus Unbound," Browning's "Pippa Passes," Ibsen and the Modern Drama.

8. BROWNING. The short poems, spirit, form and peculiarities; analyses, studies, essays and renderings.

9. EPIC SPIRIT. a. "Idylls of the King" (Tennyson), sources and legends. b. "Hiawatha" (Longfellow). c. Bible Reading.

Courses of Study

10. ARTISTIC PROSE. History of prose. Why prose follows poetry. Vocal interpretation of the spirit of English prose masters. Oratory. The Novel.

11. THE MODERN SPIRIT. Spiritual Movements in the 19th Century Poets. The Short Story. The Modern Drama.

12. HISTORY OF HUMOR. Influence of Humor in History and the spirit of literature; topics taken from the leading writers.

13. METRES. Metre as a form of rhythm. Blank verse. Character and meaning of different metres. The expressive use of metre by the great poets. (Metre is sometimes studied as a part of the advanced courses in Voice or Vocal Expression — Oral English.)

Artistic or Creative Study of Literature.

COURSES: 1. Lyrics and the Voice. 2. Narrative Thinking. 3. Vocal Interpretation of Literature. 4. Dramatic Thinking. 5. Metre and Vocal Expression. 6. Forms of Literature as Phases of Art. 7. Public Reading of the Bible. 8. Literature and Expression. 9. The Monologue. 10. Life Sketches.

Additional Courses Combining Both Methods.

DRAMATIC SPIRIT. 1. Vocal interpretation; criticism and appreciation.

2. Dramatic Thinking. a. Situation, Dialogue, Character. b. Characterization, Bearings, Attitudes, Dramatic Action. c. Forms of the Drama — Farce, Comedy, Burlesque, Melodrama, Tragedy,— their nature and modes of interpretation. d. Unity — Centralization, Oppositions, Movement, Color, Gradation and Contrast.

3. Dramatic Rehearsal and Problems. a. Stage Art, Stage Business, Stage Traditions, Representative Art. b. Dramatic Rehearsal — Farce, Comedy, Burlesque, Tragedy — of 16th, 18th and 19th Century plays.

4. The Monologue as a dramatic form, and its interpretation. (Text — "Browning and Dramatic Monologue," S. S. Curry.)

5. Impersonation, or Platform Interpretation of Plays.

6. Constructive Dramatic Art. a. Dramatic Construction, practical and theoretical; the relation the stage bears to fiction; relation theme, story, plot and situations bear to characterization through style; relation of dramatic construction to characterization. b. Dramatic Criticism. Analysis of plays; history of the Drama. c. Practical Playwriting; outlining of original plays; adaptation of novels to the stage.

7. Shakespeare's Art. Internal evidences of development; dramatic rehearsal of plays. (Text — Dowden's Primer.)

Courses of Study

X. RELATION OF THE ARTS

The art spirit is considered in relation to expression, and each art, as a record of expression, is studied as revealing some special act of the human spirit. The courses of art-studies endeavor to guide students to an appreciation of painting, music, sculpture, architecture, and the various other arts. The laws governing the arts are studied and applied to speaking, acting, reading, and other aspects of vocal expression.

The methods of studying art are peculiar to the School of Expression and constitute one of its important features. The work is given in regular courses, a special course each year illustrated by the stereopticon, on some phase of art in picture galleries, studios, or the Art Museum. Courses are arranged so that students may have the benefit of different studies, lectures, and courses every year.

The following are among the courses of lectures on Art, illustrated by the stereopticon:

I. HISTORY AND DEVELOPMENT OF ART. 1. Nature of Art. 2. Great Periods of Art. 3. Spirit of Greek Art. 4. Romanticism. 5. Realism. 6. Impressionism.

II. FORMS OF ART. 1. History of Expression in Sculpture. 2. Composition in Painting. 3. Technical Struggles in Art. 4. The Art of Our Time.

III. MASTERS OF EXPRESSION IN PAINTING. 1. Early Christian Art. 2. The Renaissance (1). 3. The Renaissance (2). 4. Albert Dürer. 5. Rembrandt. 6. Rubens, the Painter of Gesture.

IV. ART OF OUR TIME. 1. The Landscape. 2. The Painting of Peasants. 3. Pre-Raphaelitism. 4. Summary of Art Movements. 5. American Art. 6. Tendencies in Art.

The following courses are conducted in informal lectures and criticisms, complemented by discussions with the students: Art and Literature; Study of Forms of Literature and Forms of Art—Relation of One to the Other; Art Movements; Necessity and Function of Art; How to Study Pictures.

IV

PHILOSOPHY OF EXPRESSION

The characteristics of expression in nature and in art are contrasted, and the differences between life movements and artistic representations are studied in order

Courses of Study

to broaden the student's knowledge of himself, deepen his experience, and show him his relation to his work.

1. PROVINCE OF EXPRESSION. Expression in nature and in man. Kinds of Expression. Contrast between fundamentals and accidentals; response of voice and body to mind in expression.

2. ELEMENTS OF EXPRESSION. In nature, life and art.

3. PSYCHOLOGY IN RELATION TO EXPRESSION. Mental action in assimilation contrasted with that in imitation; the necessity of courage, spontaneity, life.

4. METHOD. Logic of reading and speaking. Study and practical application to speaking of the great essays on method.

5. HUMAN NATURE. Dramatic and artistic interpretations of man, philosophy of man and his perfection through training.

V

PROFESSIONAL ATTAINMENT

Thorough training for harmonious development of mind, body and voice is arranged for all students no matter what their profession. Many decide upon a profession too early and without understanding their possibilities. The School aims first to develop the mental and spiritual possibilities of the individual and then endeavors to secure a wise decision as to the life work.

After decision is made, and frequently parallel with the personal training (I-VI), students are arranged in classes according to their professional aims.

Courses in this department prepare graduates of colleges, universities and professional schools, for the pulpit, the bar, the platform, or the teacher's chair, for public reading or for the stage. Graduates of the School are filling prominent positions in all parts of the world and in all departments of life. Many of the ablest professional men and women, even after attaining success, have taken courses at the School. Ninety per cent of the students are preparing for professional life, and of these, ninety-five per cent of the class of 1914 found employment.

Courses of Study

I. TEACHERS

I. Teachers of Voice and Speaking

Courses: 1. Principles of Education. 2. Methods of Teaching Vocal Expression. 3. Methods of Teaching Voice. 4. Review of Fundamentals. 5. History of Elocution. 6. History of Pedagogy.

II. Teachers of Literature and English

Courses: 1. Study of literature by contact with the author in practical rendering and by collateral reading courses rather than by mere analysis. 2. Relation of Literature to Vocal Expression. 3. Rhetoric and English necessary to meet the needs of students. 4. Vocal Interpretation of Literature.

Teachers acquire not merely a knowledge of the language and data regarding writers, but literary instinct and imaginative insight.

III. Teachers of Public Schools

Training of the voice to secure ease, health and effectiveness. Development of the pleasanter qualities of voice. Studies of human nature. Naturalness in reading and expression. Articulation. Function of vocal expression in education.

Courses: 1. Voice. 2. Harmonic Gymnastics. 3. Vocal Expression. 4. Studies of Human Nature (Dramatic). 5. Courses for naturalness in speaking and reading. 6. Methods of teaching reading adapted to grade work. 7. Programs of exercises and practical problems for Voice, Body and Mind, adapted to the needs of primary, grammar and high school grades.

IV. Teachers of Physical Gymnastics

Eliza Josephine Harwood, Instructor. (See Special Organic Training Circular.)

A Special Teachers' Course in the (a) Theory and Practice of Gymnastics, embracing Lectures upon General and Special Kinesiology, enabling students to become familiar with the laws and principles which underlie all Organic Training; (b) Methods of Teaching, Supervising, and Organizing; (c) A comparative study of Other Systems; (d) Corrective Exercises for general use in the schoolroom; (e) Games and Plays; (f) *Æsthetic* Dancing, both the theory and practice.

Elective Courses: (a) Fencing; (b) Dancing, both social and *Æsthetic*.

Courses of Study

II. PUBLIC READERS

(Teachers' or Readers' Diploma)

"The Art of the Platform," including Public Reading, Impersonations, and all forms of Vocal Interpretation of Literature, demands even greater self-control, more imagination, and a broader culture than Dramatic Stage Art, because it depends not upon scenery or stage accessories for effect, but upon that control of self which produces suggestive modulations of Voice and Body, and skill in accentuating all the expressive values of language. The transitions of character and of passion, the delicate and varied intimations of the creative imagination, call for the finest technical skill. The reader or lecturer occupies the center of attention and must be able to awaken and sustain interest by the simplest means.

Courses: 1. Public Reading as a Fine Art. 2. Vocal Interpretation of Literature. 3. Story-telling in all its forms, from simple after-dinner stories to Dramatic and Epic Narration. 4. The Monologue. 5. Life or Vaudeville Sketches. 6. Impersonation or the Platform Interpretation of the Drama.

Formal and informal recitals, affording practical platform experience with audiences, are given semi-weekly throughout the year, and students are also encouraged to conduct entertainments in and around Boston. Special public recitals during April and May.

Students with marked ability for the platform may take this special course in two years. (See Terms, p. 41.)

III. DRAMATIC ARTISTS

(Dramatic Diploma)

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality of the student unfolded. Modes of pantomimic action, the command of voice modulations, and the ability to enlarge and extend these at will, are so developed as to render the lines with intelligence and passion and to develop power in characterization.

Dramatic rehearsals (burlesque, farce, melodrama, comedy, and tragedy). Courses are given in dramatic action, characterization and the principles of stage business throughout the year.

Courses: 1. Dramatic Thinking. 2. Dramatic Rehearsal. 3. Stage Business. 4. Forms of the Drama. 5. Characterization. 6. Modern Drama. 7. Old Comedies. 8. Poetic Drama. 9. Life Studies. 10. Histrionic Expression. 11. Dramatic Construction. 12. Stage Art.

Candidates for the Dramatic Diploma are required to include the Special Summer Dramatic Term in their regular course. (See March number of "Expression.")

Courses of Study

IV. WRITERS

The courses in the School of Expression have been the means of unfolding the creative energies and of developing individuality in style of able writers. Dramatic courses are as helpful to writers of plays as to actors. Style in writing is developed by systematic and progressive stimuli. Laws of writing are deduced from a study of the universal principles of art and are applied to the writing of themes. Rules of rhetoric and grammar related to universal laws are thus relieved of their mechanical tendencies.

V. PUBLIC SPEAKERS

(Public Speakers' Diploma)

Practical courses to develop the power to think when upon the feet and to secure a vocabulary of delivery as well as of words. The student receives practical exercises and studies to awaken a true ideal of oratory. These develop mental power and grasp, logical method and control of feeling, as well as of voice and of body. Laws of expression applied to oratory and style in delivery.

Courses: 1. Conversations. 2. Extemporaneous Speaking. 3. Story-telling. 4. Discussions. 5. Debate. 6. Oratory. 7. Voice. 8. Platform Art.

a. Preachers

The development of the preacher is a peculiarly difficult problem of education. Mere knowledge will not do the work. Mind, voice and body must be thoroughly trained and brought into unity; imagination and feeling must be awakened and spiritual powers realized.

9. Naturalness established to correct mannerisms. 10. Bible Reading. 11. Literary Interpretation of Poetry.

Special classes and work are arranged in both the summer and winter terms. (See Special Circular.)

b. Lawyers

Lawyers have found the courses in the School of Expression of great advantage, and several courses on Saturday afternoons and on certain evenings during the week are arranged for members of the legal profession.

Courses: 1. Extemporaneous Speaking. 2. Voice. 3. Discussions. 4. Methods of Orators. 5. Art of Speaking. 6. Argumentation and Debate. 7. Oratoric Style.

c. Lecturers

Those preparing to become lyceum lecturers and entertainers are recommended to take the courses for Public Speaking and Dramatic Expression. Special courses are adapted to individual needs.

Courses of Study

VI

SPECIAL DEPARTMENTS

In addition to the preceding courses prescribed for graduation with different diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or are hindered from taking diploma courses. Work in any subject is given when needed, to suit, as far as possible, the convenience of students. Many persons now filling high positions were thus started in their preparation by the School.

I. PREPARATORY COURSES

Preparatory Courses, to make up deficiencies, either for Advanced Standing or for regular requirements:

- a. All summer work counts toward regular diploma courses. (See March number of "Expression.")
- b. Special September Preparatory Term opens the first Tuesday in September. (See March number of "Expression.")
- c. Four hours on Saturday for students and teachers occupied during the week.
- d. Special evening courses. (See Evening Circular.)

II. LABORATORY OF VOICE AND TRAINING

Cases requiring specific work in voice receive expert examination and diagnosis, and special courses of training are arranged for individual cases.

Stammering, Impediments of Speech, Defective Conditions, Pathological Conditions, Sore Throat Caused by Misuse of Voice, Loss of Voice, are laboratory cases.

III. DEPARTMENT OF SONG

For Singers desiring the advantage of School of Expression methods a course has been arranged.

PRIVATE LESSONS, AND COURSES SUITED TO INDIVIDUAL NEEDS.

Arrangements may be made by those desiring to take only individual lessons or special subjects. Also special groups of subjects may be taken. For further particulars apply to

DEPARTMENT OF SONG
SCHOOL OF EXPRESSION

Courses of Study

IV. TEACHERS OF THE DEAF

Harmonic training, vocal training, articulation, programs of voice exercises for deaf mutes.

V. PUBLIC SCHOOL TEACHERS AND OTHERS

Elective courses, Saturday morning, afternoon, and evenings.

VI. CHILDREN'S CLASSES

Saturday afternoon. Courses: 1. Reading and Recitation. 2. Simple Harmonic Exercises. 3. Fancy Steps. 4. Gymnastics.

VII. PHYSICAL TRAINING

The various courses in Physical Training are open to special students, and full normal courses for teachers of Physical Culture are given. A general course for health and grace: 1. Fancy Steps or rhythmic movements in dancing. 2. Corrective work. 3. Medical Gymnastics. 4. Playground Course, including Folk Dancing, Story Telling, Games, etc. 5. General training for children and adults. (See Organic Gymnastic Circular.)

VIII. EVENING CLASSES

Courses: 1. Reading. 2. Speaking. 3. Voice. 4. Dramatic Art. (See Special Circular.)

IX. HOME STUDIES

The Home Study Department offers courses in all phases of Vocal Expression, and in special lines of Literature. Besides courses for teachers, designed as keys to the use of Dr. Curry's publications, may be mentioned:

Courses: 1. Speaking. 2. Relation of the Lyric Spirit in Literature to Reading. 3. Narrative Spirit in Literature. 4. Entertainment (Story-telling). 5. Beginnings of Literature: (a) Mother Goose Rhymes. (b) Myths and Fables. (c) Folk Lore. 6. Receptive programs. (See Home Study Circular.)

Those interested in Home Studies should also send for the Morning League of the School of Expression Circular.

Courses of Study

X. SUMMER COURSES

The summer terms and courses of the School are unique, thoroughly organized, practical and progressive. They furnish unusual opportunities for the earnest student who finds it necessary to economize time. Both beginning and advanced courses are given in these. All work done in the Summer Term counts toward the regular diploma courses. (See March number of "Expression.")

XL ADJUNCTIVE COURSES

Preparatory English and Rhetoric, Argumentation, Parliamentary Law, Play-writing and Dramatic Criticism, Methods of Staging Plays, French, German, Music, Singing and Stage Art. (See Special Circular.)

Many singers and teachers of singing take the voice courses of the School of Expression. They receive extra and special training according to the principles of the School.

A man's reach
Should exceed his grasp.
—Browning.

SPIRIT OF THE SCHOOL

THE School not only prepares students for specific professions, but aims especially to develop true manhood and womanhood. The work of the institution has been recognized by its power to stimulate ideals, awaken aspirations, quicken imagination and feeling, and to idealize human relations.

Students attending primarily for culture can arrange courses of from one to twenty hours a week which will meet their needs. The courses especially recommended are those in Literature and in English, in the training of the Voice and Body, in Conversations, and the various courses and studies in Art and Interpretation.

Special course for culture: 1. The Voice as a Social Factor. 2. Conversation as an Art. 3. The Art of Entertaining. 4. Grace in Everyday Life.

SPIRITUAL CULTURE

The indirect effects of all the work in the School of Expression and the general spirit of association of the students receive careful attention. There is a short chapel exercise each morning. Courses are given occasionally at other times in the week with indications to students of how the work of Expression leads to a definite consciousness of the true nature of man and a true realization of the beauty and dignity of human life.

Some of the courses to be given are:

1. Spiritual Ideals of the Poets.
2. History of the Poetic and Spiritual Introduction to Nature.
3. Spiritual Ideals of Our Own Time and Their Expression.
4. Expression and Life.
5. The Relation of Art to Human Ideals and Experiences.

Spirit of the School

PUBLIC ARTISTIC WORK OF THE STUDENTS

Literary interpretations, impersonations, representation of plays, with and without scenery, form important features of the School.

Students are encouraged to make creative studies in connection with prescribed courses. Many of these studies are subject to suggestions from the teachers.

Professional students during their senior year are permitted, when their work is satisfactory, to give special public recitals under their own names, and they are allowed the use of the Irving Studio for that purpose. Such recitals, however, must first be given informally in recital, and approved by the teachers in charge. These recitals must show originality in conception and skill in dramatic handling, and must be from standard literature.

The recitals Friday noon and Thursday evening are important courses. Attendance at and participation in these exercises are required of diploma students.

METHODS OF THE SCHOOL

Investigations fostered by the School have brought about important discoveries, and the methods adopted have advanced vocal and other forms of training.

The School is now recognized as the "fountainhead of right work in this department of education." Methods of imitation, of mechanical analysis, of studies which result only in the acquisition and accumulation of facts, and are inconsistent with the ideals of the best modern education, are avoided. The methods chosen develop creative power, stimulate endeavor, and offer a well-balanced scientific training either for professional work or for harmonizing and perfecting the personality.

The School of Expression is founded upon the principle that the growth and development of the mind depend not only upon receiving right impressions, but equally upon giving them adequate expression; impression must precede and determine expression. The School aims to

Spirit of the School

supply a common lack in modern methods of education, takes its pupils as it finds them, and does for each whatever is necessary to call forth and unfold the innate powers.

Students are made familiar with what master minds have expressed or recorded in literature, painting and sculpture, and are brought into contact with the fullest artistic interpretations of life in all forms of art. Literature is studied as an aspect of expression, and all expression is regarded as primarily centering in the natural languages of voice and body.

All are encouraged to express themselves in many ways,—to converse, to tell stories, to read aloud, to write, to speak, to act, to recite, to dramatize good authors, to give monologues, to abridge the masterpieces of fiction, and to give dramatic impersonations.

The purpose of the School is to emphasize the spoken word in education. Some of the aims are:

1. The harmonious development of the individual.
2. The bringing of students into such contact with nature, literature and art as will stimulate spontaneous activity.
3. The awakening of imagination, feeling, and creative power; the stimulation of the student's own ideals, tested in the sphere of expression and directed to practical ends.
4. The development of the student's consciousness of his possibilities and the establishment of confidence in his best instincts.
5. The harmonizing of thought, emotion and will; the co-ordination of all human activities, and the evolution of efficient personality for establishing self-forgetfulness.
6. The tracing of faults of speaking, or of stammering, of stuttering, or of impediments of speech, to their causes and the elimination of these causes by training.
7. The treatment of mannerisms as automatic movements, and their correction by establishing thinking.
8. The development of naturalness and efficiency through self-study, sympathetic identification and assimilation.
9. Consciousness of form awakened in one's expression and made a means of interpreting and appreciating literature, art and life.

(Continued on page 34.)

SCHOOL OF EXPRESSION HORAR

MONDAY		TUESDAY		WEDNESDAY	
* FIRST YEAR R					
9 Qualities of Voice I (Mind and Voice I-II-III)	Principles of Training	10 Oral English I (Foundations of Expression)	Dramatic Thinking (Shakespeare)	11 Criticism I	Harmonic Gymnastics
12 Dramatic Rehearsal (Shakespeare)	Criticism II (Beginnings of Literature)				HOME STUDY
				† FIRST YEAR S	
9 Qualities of Voice I (Mind and Voice I-II-III)	Principles of Training	10 Oral English I (Foundations of Expression)	Dramatic Thinking (Shakespeare)	11 Imagination I (Imagination and Dramatic Instinct)	Problems — (Response of Voice to Body) Art of Shakespeare
12 Dramatic Rehearsal (Shakespeare)	Voice Training (Lyric Spirit in Poetry — Elemental Praxis)			12	Oral English (Foundations of Expression) Voice II Emission (Mind and Voice IV)
				† SECOND YEAR :	
9 Qualities of Voice I (Mind and Voice I-II-III)	Principles of Training	10 Oral English (Methods I) (Lessons in Vocal Expressions — Part II)	Dramatic Thinking (Shakespeare)	11 Imagination I (Imagination and Dramatic Instinct)	Story Telling (Criticism VI) Pantomimic Problems
12 Literature and Expression (19th Century Epoch)	Literature and Expression (19th Century Epoch)			12	Voice II Emission (Mind and Voice IV) Public Speaking (Criticism VII)
				* SECOND (MIDDLE) YI	
9 Voice III Agility (Mind and Voice V)		10 Public Speaking and Discussion (Criticism IX)		11 Vocal Expression (Lessons in Vocal Expression)	Voice III Agility Art of Shakespeare
12 Literature and Expression — Criticism X (19th Century)				12	Argumentation Imagination II (Imagination and Dramatic Instinct)
		HOME STUDY		† THIRD YEAR S	
9 Voice V — Resonance (Mind and Voice VI)	Principles — Methods II	10 Voice VII — Visible Speech (Mind and Voice VIII)	Shakespeare — Hamlet (Characterization)	11 Vocal Interpretation of the Bible (Vocal and Literary Interpretation of Bible)	Vocal Expression — Harmony
12 Voice VI — Dramatic Modulations (Mind and Voice VII)	Criticism XIV (Impersonation)			12	History of Pedagogy Pantomimic Problems (Unity)
				* THIRD YEAR R	
9 Voice V — Resonance (Mind and Voice VI)	Principles — Methods II	10 Voice III — Visible Speech (Mind and Voice VIII)	Shakespeare — Hamlet (Characterization)	11 Vocal Interpretation of the Bible (Vocal and Literary Interpretation of Bible)	Vocal Expression — Harmony
12 Voice VI — Dramatic Modulations (M. and V. VII)	Criticism XIV (Impersonation)			12	History of Pedagogy Pantomimic Problems
				† FOURTH YEAR C	
9 Vocal Expression (Modulations of Voice, Psychology of Voice)	Stories from Literature	10 Voice — (Technique and Psychology of)	Methods of Training (Psychology of Training)	11 Vocal Interpretation of Literature (Selections)	Methods of Teaching (Comparative Study)
12 Platform Art (Impersonation Criticism XVIII)	Criticism XIX (Imagination and Dramatic Instinct)			12	Criticism XIX (Imagination and Dramatic Instinct)

* Regular Courses, \$150 per year.

† Special Courses, *
Subject to change; especially at

IUM, 1915-1916, FIRST HALF-YEAR

THURSDAY	FRIDAY	SATURDAY	
REGULAR COURSE			
English I	Dramatic Rehearsal (Farce)	Oral English (Spoken English)	9
Oral English (Little Classics)	Reading (Classics for Vocal Expression)	Voice VII Articulation (Mind and Voice VIII)	10
Qualities of Voice I (Mind and Voice I-II-III)	Harmonic Gymnastics	Criticism IV	11
Criticism III	Literature and Expression (19th Century Epoch)	Recital	12
SPECIAL COURSE			
Oral English (Foundations of Expression)	Dramatic Rehearsal (Farce)	Principles of Voice (Mind and Voice)	9
Qualities of Voice I (Mind and Voice I-II-III)	Browning (Browning and the Dramatic Monologue) (Criticism V)	Voice II — Emission (Mind and Voice IV)	10
Dramatic Rehearsal	Harmonic Gymnastics	Criticism IV	11
Narrative Poetry	Literature and Expression (19th-Century Epoch)	Recital	12
SPECIAL COURSE			
Oral English (Foundations of Expression)	Dramatic Rehearsal (Farce)	Principles of Voice (Mind and Voice)	9
Adjunctive English	Imagination III (Imagination and Dramatic Instinct)	Harmonic Gymnastics	10
Dramatic Rehearsal	Harmonic Gymnastics	Oral English (Spoken Eng.)	11
Narrative Poetry	Literature and Expression (Platform Interpretation) Criticism VIII	Recital	12
EAR REGULAR COURSE			
Elliptic Pantomime	Voice III (Flexibility)	Harmonic Gymnastics	9
Vocal Expression (Rhythm and Melody)	Browning (Browning, Dram. Monol.) (Criticism XII)	Oral English	10
Personation and Participation	Dramatic Rehearsal (Comedy)	Criticism XIII	11
Platform Art (Criticism XI)	Elliptic Pantomime (Drill)	Recital	12
SPECIAL COURSE			
Elliptic Pantomime	Voice IV (Flexibility) (Mind and Voice-VI)	Life Sketches	9
Epochs of the Drama	Browning (Browning and the Dramatic Monologue) (Criticism XII)	Principles of Voice (Mind and Voice)	10
Methods of Teaching	Dramatic Rehearsal (Comedy)	Criticism XVI	11
Dramatic Rehearsal (Shakespeare)	Elliptic Pantomime (Drill)	Recital	12
REGULAR COURSE			
Elliptic Pantomime		Life Sketches	9
Epochs of the Drama		Principles of Voice (Mind and Voice)	10
Methods of Teaching	HOME STUDY	Criticism XVII	11
Dramatic Rehearsal (Shakespeare)		Recital	12
COURSE ELECTIVE			
Pantomime, Methods of	Epic Modulations of the Voice	Principles of Voice	9
Epochs of the Drama	Articulation, Methods of	Oratoric Spirit	10
Characterization	Unity — Principles of Art	Lyric-Dramatic Spirit	11
Vocal Training and Tone Color	Dramatic Rehearsal	Recital	12

selected from Horarium, \$200 per year.

Second half year when new courses are introduced.

† Tuition, \$50.

Spirit of the School

10. The language instinct is established in nature processes and normal relation of nature to art secured.
11. Literature studied as a "real interpretation of life," for the fuller appreciation of the possibilities of human nature and experience.
12. The principles underlying manual and motor training applied to securing the individual's command of voice and body as expressive tools or agents of his being.
13. The modulations of the voice and actions of the body developed by accentuating mental actions through expression.
14. The application of scientific methods to the development of voice, involving the curing of sore throat and the correcting of other defects caused by misuse of the voice by teachers, preachers and speakers.
15. Expressive action of the body and modulations of the voice used scientifically as means of motor training.
16. The art of entertaining as a mode of expression.
17. Culture gained from contact with universal ideals as embodied in art and in literature.
18. Adequate vocal technique. The student is grounded in fundamental principles and is given opportunity for direct practice.
19. The private-home system of caring for students affords right influences in the home life.
20. Public recitals, receptions, and social advantages of the school as a special feature of its life.

Inalienable, the arch-prerogative
Which turns thought, act—
Conceives, expresses, too.
—Browning.

HISTORY AND ENDOWMENT

MANY attempts have been made to establish on a scientific basis a permanent professional School of Speaking. Boston University, at its foundation in 1873, organized as one of its departments a School of Oratory. In 1879 that school was discontinued as a separate department of the University, and Dr. S. S. Curry was chosen to carry on its work in connection with the post-graduate work of the "School of All Sciences."

Special classes steadily increased in numbers and interest, until the trustees permitted Dr. Curry, then Snow Professor of Oratory, to organize them into what has grown into the School of Expression. In 1884, with the co-operation of literary men and educators, the School was established as an independent corporation.

The founders aimed to secure the adoption of adequate methods for the development of expression, for the establishment of educational and artistic standards in an organized institution for the study and training of speech.

NEED OF ENDOWMENT

The Corporation is composed of leading citizens and prominent educators in different parts of the country whose names are a sufficient guarantee that funds given to the Institution will be faithfully administered. Chairs or Scholarships will be established, or buildings erected as permanent memorials to donors.

Adequate endowment and equipment of the School of Expression will further not only the dramatic arts, the improvement of the voices of teachers, and the delivery of speakers, but will be an aid to general education.

History and Endowment

WHY THE SCHOOL OF EXPRESSION SHOULD BE ENDOWED

The unique character of the work. It is doing a work which is not being done in any other institution.

The universal need of such a school.

The fact that the school is international. The last five years it has averaged in all its terms over three hundred students from over forty states and five or six provinces of Canada, from Japan and from other foreign countries. The present year's graduating class numbered fifty, from twenty-nine states and the Province of British Columbia.

The school deserves a permanent endowment on account of the work it has done and is still doing.

It has trained all classes of speakers, teachers, lawyers, lecturers, statesmen and ministers. Missionaries have found here a technique of speaking. It gives professional training to teachers of speaking for universities, colleges, normal and high schools. The demand has exceeded the supply.

It has developed teachers of reading for all the lower grades. It has aided by scientific methods all who have suffered from impediments of speech.

It has removed repressions and constrictions and has developed a higher freedom and culture in all classes of people.

It has found adequate methods for the improvement of the American Voice.

The School doubles the efficiency of speakers and professional men.

It trains all classes of teachers so that they are able to teach with greater economy of their physical strength, with more pleasure to students and with two-fold efficiency.

Its methods have been supplemented by original investigation of the methods of all ages, in all parts of the world. They have been recognized throughout the whole country as the most advanced.

As every profession needs a professional school, speakers of all kinds (and teachers of speaking) need a professional headquarters where they may secure the most advanced methods.

Money given to the School of Expression will produce greater results and bring greater honor in proportion to the amount given, than contributions to any other institution in the country.

Négliger le style, c'est ne pas aimer assez les idées qu'on veut faire adopter aux autres.

— Beranger.

REQUIREMENTS FOR ADMISSION

Applicants for admission are required to present two testimonials as to character and qualification from persons of recognized standing.

Education and training equivalent to the requirements for a high school diploma are required for classification as a regular student.

Professional Courses are arranged for graduates of Colleges and Professional Schools. Applicants for these courses, in addition to the general requirements, must show ability in the particular form of Expression chosen for specialization.

Deficiencies must be made up before graduation.

Entering, or regular Junior Class, is limited to thirty members.

Students should early advise with the authorities of the School of Expression, even while attending high school, college or university. Valuable advice may be given, through Home Study and Morning League work, regarding their electives which will be helpful to them in their future work.

REQUIREMENTS FOR ADVANCED STANDING

Applicants for admission to "Advanced Standing" (Second Year Special Class) must meet the general requirements, present a certificate (blank furnished on application) from former teacher of expression, showing subjects and number of hours taken in class and in private, with a minimum of four hundred hours (or three summer terms in the School of Expression), with entrance examinations on same and before graduation must

Requirements for Admission

receive credit,* by examination, in the fundamental work of the entire course.

College graduates, or those having equivalent attainments, may take the Teacher's Diploma course in two years. Such students are also required to pass all the examinations in the first-, second- and third-year groups, of courses. For terms for Special Courses, see p. 41.

DIPLOMAS

Courses in the School of Expression are arranged systematically for the natural and progressive development of each student. Diplomas and other honors are awarded according to the number of courses mastered and the degree of development attained.

1. TEACHER'S DIPLOMA Three years. This diploma calls for the mastery and application of fundamental principles of training to all forms of exercises in speaking, reading, acting and vocal interpretation of literature. Mature students (college graduates) may take the three-years' course in two years. (See Terms, p. 41.)

2. PUBLIC READER'S DIPLOMA Two years† (special group of courses with private lessons). Three groups of courses are required. Emphasis is laid on the Vocal Interpretation of Literature, Platform Art, Dramatic Training, and courses in criticism and in public recital work. No credits allowed on this Diploma.

3. DRAMATIC DIPLOMA. Three special groups of courses are required for this diploma. This course emphasizes Dramatic Training, Dramatic Action, Training of the Body, Pantomimic Expression, Dramatic Rehearsals, Dramatization, Stage Business, and Histrionic Expression. Where the personal attainment is sufficient this course may be taken in two years with two Special Summer Dramatic Terms.

Writers of plays may substitute extra work in Dramatization for some phases of dramatic training.

4. GENERAL CULTURE DIPLOMA Requires the mastery of first- and second-year work. (See Horarium, pages 32 and 33.) The work of this course prepares for teaching in preparatory schools and requires personal assimilation of principles.

5. SPEAKER'S OR PREACHER'S DIPLOMA Requires the mastery of two years' work, elective. Special requirements in discussion, extemporaneous speaking, debate, and courses in oratory.

* A credit in the School of Expression represents an hour of instruction with sufficient outside practice and study to master the work assigned.

† Subjects selected from First, Second, and Third year regular courses.

Requirements for Admission

6. ARTISTIC DIPLOMA Requires at least one year of systematic work after receiving the Public Reader's or Dramatic Diploma, and high artistic attainment in Impersonation, Public Reading, or some phase of Dramatic Art.

7. PHILOSOPHIC DIPLOMA Requires at least one year of systematic work after receiving the Teacher's Diploma and successful experience in teaching Expression.

Only one diploma can be received in one year.

ASSOCIATES

Graduates who have taken three full years of instruction and have achieved high attainment in their professions, and have loyally endeavored to advance the cause of the School, will be made Associates of the School of Expression.

By special vote of the Trustees, honorary diplomas or medals are occasionally conferred upon artists. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and others, have received these. Many others have been made Honorary Associates of the School. See Index in the December number of Expression.

BOARD AND HOME

The advantages of Boston as a place of residence for students are well known. Living is less expensive than in any other city of its size. Women students can board in private families, or in students' homes, for from \$175 to \$300 a year and upward; men can secure accommodations at \$180 and upward.

The placing of students in homes is supervised by the Dean, assisted by the Matron. Students are not allowed to choose a home without consulting the Office.

Parents are advised to require their daughters to place themselves under the chaperonage of the Matron.

In making application to the Office for boarding accommodations, students are asked to state their requirements, and accommodations will be secured, subject to approval on arrival.

The School Studios offer to the students an opportunity for social intercourse and study. Everything necessary to the life of the student is arranged from the Office, so that young women students are as well protected as in their own homes.

Requirements for Admission

The Boston Students' Union, 81-83 St. Stephen St., Boston, offers to young women students the privileges of a club house, with restaurant and reading rooms. A small fee is charged for membership.

The Matron of the School of Expression is in co-operation with the Boston Co-operative Registry for Students formed for the purpose of helping young women students to secure board, lodging and right environment.

Students will be met at trains when requested. See Announcement Circular.

LIBRARY ADVANTAGES

For collateral and extended reading and research, students of the School are granted special privileges at the Boston Public Library, situated across the street from the School studios. This is, for the purpose, the most complete and serviceable library in the world, and its treasures of literature (six hundred thousand volumes), art, and history are freely open to the school. Too great value cannot be put upon such convenient and complete opportunities for reading and study. It is said that students of the School of Expression avail themselves of this privilege more than do the students of any other school or college in Boston or the suburbs.

CALENDAR

The School year opens on the first Thursday in October each year (October 7, 1915) and closes on the second Thursday in May (May 11, 1916). Examinations for Advanced Standing are held on the Wednesday preceding the opening day, at 9 a.m. There is a recess on legal holidays, and for ten days at Christmas.

The School opens at nine o'clock each morning in the scholastic year. The President's office hour is 8 to 9 a.m. Monday, Tuesday, Thursday and Saturday during the school session. The office hour of the Dean is 2 to 3 p.m. daily, beginning September first.

Requirements for Admission

TUITION

All tuition payable in advance (two-thirds on opening day, and balance on or before the second Monday in January—interest charged on tuition over one month due), as follows:

Each regular diploma group of courses, for each school year. (See Horarium.)	\$150.00
Each special diploma group of courses for each school year. (See Horarium.)	200.00
Fee for Fourth year work	50.00
Work chosen by subjects, one hour each week, for the year	15.00
Four hours in one day, each week, for the year	40.00
Any regular group of courses, one month	25.00
Selected subjects chosen out of the course per hour by the year	10.00
Evening Classes, see Special Evening Circular.	
Special Teacher's Course (Gymnastic), see Special Gymnastic Circular	100.00
Home Study Course fee, for one year (see Home Study Circular)	10.00
Diploma fee	5.00
Extra examinations, each	5.00
Preparatory Term (September), see Summer Circular	30.00
Private Lessons, per hour	1.00 to 6.00
Laboratory fee for examination and consultation	5.00
Registration fee	2.00
Adjunctive Courses according to work given.	
For Summer Terms, see March "Expression."	

Students who have paid \$450 are charged no further tuition for the regular work of the teacher's diploma. One-half regular rates for clergymen and theological students. Twenty-five per cent reduction from regular rates for public school teachers not studying for teachers of elocution. Deficiencies must be made up before graduation, subject to extra charge.

All School bills, including notes, must be paid before Diplomas are signed.

Application for loan scholarship must be made on registration, and no petition for this scholarship will be received after registration. Applicants for Loan Scholarships must be known and recommended by graduates or friends personally acquainted with the teachers of the School.

No rebates or refunds.

Requirements for Admission

LOANS AND ASSISTANCE

Increase of the loan funds is greatly needed. Worthy students are often unable to complete their studies without some kind of assistance. It has been our endeavor to allow no one to leave the School for lack of funds; but promising students are often compelled to shorten their course or take positions before finishing their studies.

Among the loan scholarships are:

ELIZABETH BANNING AYER SCHOLARSHIP

The sum of one hundred dollars to be loaned to some worthy student from the State of Minnesota.

J. W. CHURCHILL ANNUAL SCHOLARSHIP

Founded from the receipts of readings given to the School of Expression.

DANA ESTES ANNUAL SCHOLARSHIP

The sum of one hundred dollars to be loaned to some lady who shows proficiency in expression.

STUDENTS' SCHOLARSHIP FUND, 1902

The sum of one hundred dollars to be loaned to some worthy student who has spent at least one year in the School.

STUDENTS' SCHOLARSHIP FUND, 1912

The sum of fifty dollars to be loaned to some worthy student.

FORM OF A BEQUEST

I give and bequeath to the SCHOOL OF EXPRESSION, a corporation organized according to the laws of Massachusetts, the sum of dollars, for the purpose of

.....

Signed,

Requirements for Admission

APPLICATIONS FOR TEACHERS

Institutions desiring teachers for permanent or for temporary positions are requested to make application to the Dean. As it is in the interest of the School that every teacher sent out shall be successful, careful attention will be given to all inquiries from schools and colleges, and a thoughtful selection made. No one is so competent to judge of the possibilities of the student as are his teachers.

On application the School will supply professional artists in platform interpretations of Shakespearean Comedies, Modern Comedies, programs from Dickens and Browning, platform arrangements of Novels, the Habitant, lectures and recitals from English Literature and the Bible. Plays staged and pageants directed. Write for special circulars.

LOCATION

More students from all parts of the world are found in attendance upon the various institutions in Boston than in any other city in the United States. In no place can so many advantages be found in so small a space, advantages so valuable, so accessible, and so reasonable.

The School of Expression is located in the Pierce Building, opposite the Public Library and facing Trinity Church. This corner of the famous Copley Square, the artistic and educational center of Boston, is a fitting home for such an institution. The studios and offices of the School are arranged especially to meet the needs of such an Institution and are attractive centers for the splendidly organized social and artistic life of the students.

Within ten minutes students may reach concerts, lectures, operas, dramatic representations of all kinds, and historic treasures. The Lowell Institute Lectures conducted in the Boston Public Library and comprising more than a dozen courses, and two or three lectures a

Requirements for Admission

week at Harvard University, are free to all, as well as are the various scientific and art museums.

Students coming from New York, or over the N. Y., N. H. & H. R. R. or Fall River Line, should check their baggage to the Back Bay station and leave the train there. Those from the West, by the B. & A. Road, should check their baggage to the Huntington Avenue station and leave the train there. Those coming to the North Station can inquire of the starter just outside the station, and take an electric car which will bring them direct to Copley Square; or they can take the Subway to Park Street and transfer to any Huntington Avenue car, which will stop in front of the Pierce Building.

The School is easily reached by steam or trolley cars from all parts of the city and suburbs. The Back Bay, Trinity Place, and Huntington Avenue stations are within three minutes' walk, while thirty-nine lines of cars pass the door. The convenience of the Boston electric cars is well known, there being, it is said, one hundred eighty-three different methods of transferring from one extreme of the city to another.

Those expecting to come to the School should make Official Application promptly. Application Card furnished from the Office.

Address communications concerning registration to the Dean, Rooms 301-321, Pierce Building, Copley Square, Boston.

A UNIQUE INSTITUTION

(REPRINT FROM "WAVERLEY MAGAZINE"—MAY, 1909)

"In Copley Square, Boston, stand three buildings, lofty, imposing, inspiring, the influence of which is so far-reaching that it cannot be measured by any human standard — Trinity Church, the Public Library, and the School of Expression in the Pierce Building. It may seem declamatory to mention a school, carried on in rented studios, with institutions having magnificent buildings, the architecture of which is a glory to our city, but those who know this unpretentious School of the Arts of the Spoken Word know that it is exercising an influence, the extent of which can be realized only when compared with recognized standards of power.

"Crime and its cause has ever been a subject of inquiry by philanthropic societies, but only recently has one cause of crime been found to be the condition of student life in crowded cities.

"An earnest inquirer into this subject, after adequate investigation, reports that the School of Expression is better organized, and does more for its students along ethical lines, than any school or college in the city of Boston. In other words, hand in hand with the need for mental and professional development is the need for the development of the personality. In providing for the unfoldment of true artistic personality, the School of Expression, by a wise insight, laid the foundation of personal power in each individual student.

"A movement is afoot to open a Students' Club for Women Students in Boston. Everything this club offers to do for students from the philanthropic point of view, the School of Expression is now doing for its own students from the point of view of personal artistic attainment, in a degree adequate to the needs of its students, thus using the ounce of prevention before the need is made for a pound of cure.

"Perhaps one of the most interesting features of this oversight may be found in the system of private homes for students, instead of dormitories and boarding houses, and what at first students resented as excessive supervision is now appreciated, and parents and students are coming into cordial co-operation with the teachers, in full recognition of their wisdom.

"Another very noticeable feature of student life in the School of Expression is in the recognition of and provision for the exercise of the social instinct under normal conditions. To realize the

A Unique Institution

beauty and success of the students' social functions one must be privileged to participate in them; mere words are inadequate to express how formality may be handled so as to make ease and freedom not only possible, but inevitable, without loss of dignity to the individual.

"Of course the literary and artistic spirit which pervades all the work of the School of Expression makes practical the high aims of personal culture which characterizes this unique institution.

"A few years ago the announcement in the Catalogue that this school was not established for commercial ends was often sneered at, but the school has made good its claim and is a living example of the fact that ideals of life and art not conformable to commercial standards are not only possible in educational institutions, but necessary to moral sanity.

"'From within outward' 'Expression versus exhibition' 'Simplicity and truth rather than effect and tricks,' are the mottoes of the school, and make possible the life of the institution, which is becoming more and more a vital influence for good throughout the length and breadth of the land."

STUDENTS 1914-1915

POST GRADUATE AND FOURTH YEAR

Cobb, Florence Evelyn (A.B., Kent's Hill), Upland, Ind.
Fallis, Lewis Dwight (A.B., Univ. of Wash.), Kingston, Ont.
Franklin, Isabel, Melrose.
Frink, Almira Gladys, Norwich, Conn.
Gooch, Frances Katherine, Oakville, Ky.
Gow, Miriam Davenport, Medford.
Haviland, Flora Marie, Weymouth.
Hollingsworth, Mae, Greenwood, S. C.
Lehman, Evelyn Lucile, Boston.
McCormick, Katherine Reynolds, Baltimore, Md.
Roberts, Theodora B., Brookline.
Robinson, Lena Palmer, Gadsden, Texas.
Sieker, Ruth, Milwaukee, Wis.
Watson, James F. (B.A., Furman Univ.), Dillon, S. C.

THIRD YEAR

Balfour, Beulah, Chattanooga, Tenn.
Drysdale, Grace Meehan, Providence, R. I.
Hensel, Mayme English, Washington, Ind.

McLeod, Wilhelmina Wallace, Charleston, S. C.
Preble, Florence L., Winter Hill.
Wessell, Florence Marie, Wilmington, N. C.
Wright, Ann Puryear (B.L., Ward Sem.), Gallatin, Tenn.

THIRD YEAR SPECIAL

Aunspaugh, Eugenia L., Norfolk, Va.
Buck, Clare Dudley, Grand Rapids, Mich.
Chase, Nellie, Rapid City, S. D.
Filcher, Kathryn E., Fruitland Park, Fla.
McGaffigan, Katherine, St. John, N. B.
Plonk, Laura (A.B., Lenoir College), Kings Mt., N. C.
Russell, Elizabeth Mae, White Pine, Tenn.
Sumpter, Marjorie, Malvern, Ark.
Widger, Eleanor, Brookline.
Sanders, Lottie Louise (B.A., Morningside Coll.), Iowa City, Ia.
Sharpe, Ruth L., Kansas City, Mo.
Smith, Lucy Louise, Memphis, Tenn.
Williamson, Lillian Alice, Brookline.
Zachery, Ruth Sophia, Louisville, Ky.

Students 1914-1915

SECOND YEAR

Berry, Nellie, Bingham, Me.
 Carpenter, Laura May, Madison, Me.
 Copeland, Gertrude Elizabeth, Buffalo, N. Y.
 Crutchett, Marian Lavinia, Armour, S. D.
 Dyer, Sabra Berry, Belfast, Me.
 Emerson, Dorothy, Buffalo, N. Y.
 Friel, Frances Florence, Portsmouth, O.
 Germany, Ruby Louise, Overton, Tex.
 Hahn, Grethe Louise, Boothbay Harbor, Me.
 Hale, Nellie Woodworth, Chicopee.
 Head, Cherry, Brookline.
 Kohler, Esther Ellen, Methuen.
 Leavitt, Blanche Allen, Needham.
 MacLean, Rachel Elsbeth, E. Lynn.
 Matthews, Milton Alexander, Fitchburg.
 McKnight, Martha Mae, Helena, Ark.
 Patrick, Gladys Irene, Lawrence.
 Postal, Marjorie, Bluffton, Ind.
 Quick, Ethel May, Maple Creek, Sask.
 Sturtevant, Helen F., Lexington.
 Wood, Lillian, Medford.
 Whitehouse, Gail Farrington, Auburn, Me.

SECOND YEAR SPECIAL

Cunningham, Florence (A.B., Vassar), Gloucester.
 Dean, Gladys, Dayton, Tenn.
 Desmond, M. Helen Mannix, Medford.
 Farmer, Ala MacLeod, Roxbury.
 Flemming, Mildred, Brookline.

Gardner, Mabel I'Anns (A.B., Winthrop Coll.), Aiken, S. C.
 Green, Lucile, Fort Payne, Ala.
 Groesbeck, Katharine, Chicago, Ill.
 Heidger, Margaret Ruth, Greensboro, Vt.
 Hensel, Minnie Viola, Van Wert, O.
 Jackson, Una (A.B., Texas Univ.), Alpine, Tex.
 Johnson, Ethel Stewart, Melrose.
 Johnson, Maudelle Blanche, Macon, Ga.
 Joslyn, Harold William, Cascade, Wis.
 LeBaron, Beryl, Santa Rosa, Cal.
 Maydwell, Mary Alice, Washington, D. C.
 Miller, Adele, Okolona, Miss.
 Morterud, Evelyn Grey, Duluth, Minn.
 Nixon, Hazel Mae, Indianapolis, Ind.
 Perry, Nelle, Fredericksburg, Va.
 Potter, Ethel Priscilla (B.A., Wellesley), Dorchester.
 Ruble, Grace Estelle, McHenry, Miss.
 Smaill, Edith Margaret, Wellesley.
 Smith, Alice Belle, San Antonio, Tex.
 Swallow, Inez Melrose, St. Paul, Minn.
 Watson, Lillian Lee (A.B., Limestone Coll.), Dillon, S. C.

SECOND YEAR ELECTIVE

Bell, Dorothy Lee, Cape Girardeau, Mo.
 Chatterton, Irving Tindale, Providence, R. I.

Students 1914-1915

Davidson, Ruth (B.A., Belmont), Helena, Ark.	Potter, Cora Elizabeth, Green- wood.
Hefferlin, Maybelle H., Port- land, Ore.	Patterson, Talmage M., Cam- bridge.
Lazarus, Mary Joe, Bowling Green, Ky.	Ramage, Harry Graham (B.A., St. Francis Xavier Coll.), St. John, N. B.
Stanley, Mary Frances, Leba- non, Ind.	Raymond, June, Belmont.
Suckow, Ruth, Davenport, Iowa.	Rogers, Ruth Marie, (Ph.B., Univ. of Vt.), Burlington, Vt.

FIRST YEAR

Bailey, Marion White, Egypt.	Winzenburg, Margaret, Boston.
Carroll, Madalene, New Haven, Conn.	Waldron, John D., Needham.
Channell, Gladys Celia, Haver- hill.	Weldon, Myrtle Sara, Newton.
Curry, Gladys Banning, Boston.	Wright, Nathan Martin (A.B., Trinity Coll.), Gibson, N. C.
Campbell, Grace Capron, Upper Montclair, N. J.	Yeager, La Verne, Mangum, Oklahoma.
Dickerhoff, Alice, Hicksville, O.	
Gabrielson, Guy G. (B.A., State Univ. of Ia.), Sioux City, Ia.	
Guptill, Bessie Clark, Malden.	
Horner, Harriet Louise, An- gelica, N. Y.	
Howard, Ray, Middletown, Conn.	
Ingram, Lenice, Rockwood, Tenn.	
Kinsman, Grace, No. Leomin- ster.	
Laselle, Mary Maude, Boston.	
Lewis, Beatrice Allen, Malden.	
Lund, Julia, Mozart, Sask.	
MacLeod, Albert Morrison (B.A., Dalhousie Coll.), Hyde Park.	
MacQueen, Norman, Somer- ville.	
Metzger, Oliver Clarence, New Philadelphia, O.	
McCall, Margaret, Winchester.	
Neilson, Hortense, Boston.	
Perry, Theresa, Swampscott.	
Porter, Jeannette Howland, Fitchburg.	

FIRST YEAR SPECIAL

Bryant, Angelica, Dexter, Me.	
Burr, Percival Reginald, New Westminster, B. C.	
Drinkwater, Gwendolyn Doro- thy, Providence, R. I.	
Fletcher, Ethel Maude (A.B., Boston Univ.), Boston.	
Henck, Bertha Anne, Knox- ville, Tenn.	
Moody, Sally Bartlett, Grove Hall.	
Root, Dacia Viola, Indianapolis, Ind.	
Sister Mary Austin, Brighton.	
Spaulding, Lyford P., Lexington.	
Sturtevant, Leon J., (B.S., Tufts Coll.), Lexington.	
Thurman, Mary, Baltimore, Md.	
Torgersen, Selma, Chicago, Ill.	
Whitesell, Belva Alice, Eaton, O.	

Summer and Special Students

FIRST YEAR ELECTIVE

Cheever, Ada Marie, Malden.
Page, Gwendolin AredeLL,
 Plattsburg, N. Y.
Sister Mary Charitas, St. Paul,
 Minn.

SUMMER and SPECIAL STUDENTS

Absher, Kate Fletcher, No.
 Wilkesboro, N. C.
Aggott, Anna Bertha, West Rox-
 bury.
Aikman, Jennie Blanche, In-
 dianapolis, Ind.
Alexander, Rosalie, Cambridge.
Allen, Jenettie V., Cleburne,
 Tex.
Armstrong, Chester James,
 Salem Depot, N. H.
Arnold, Emily Stuart, Cambridge.
Arnold, Mrs. Seth F., Benton,
 Ark.
Askew, Elisabeth, Tampa, Fla.
Baker, Edna Haas, Cincinnati,
 O.
Barlow, Josephine Mary (B.A.,
 Mt. Holyoke), Methuen.
Beale, Arthur Stanley (A.B.,
 Harvard), Stoneham.
Benjamin, Anna Bertha, Somer-
 ville.
Bishop, Carrie Lee, Conehatta,
 Miss.
Blackwood, Frances E., Wel-
 lington.
Blakney, Guy Garfield, Newton
 Centre.
Blumborg, Isidor Bernard, New
 York, N. Y.
Bockman, Ada B., Medford.
Bourdon, Marguerite Louise
 (B.A., Mt. Holyoke), Allston.

Brackett, Gail Marguerite, Win-
 ter Hill.
Brazeau, Henrietta, Pawtucket,
 R. I.
Brindley, Roscoe (B.S., LL.B.,
 Univ. of Ala.), Gadsden, Ala.
Brooks, Eva May, Clarendon,
 Tex.
Brownlie, Margaret Helen,
 Everett.
Brownlie, William David,
 Everett.
Burket, Everett Stanley (A.B.,
 McMinnville), McMinnville,
 Ore.
Burnham,* Herbert Alfred (A.B.,
 Middlebury Coll.), Sutton, Vt.
Caddoo, Jessie Matilda, Dor-
 chester.
Canty, George R., Roxbury.
Carpenter, Marguerite Paul,
 Boston.
Carter, Ruth Harriet, Dorches-
 ter.
Case, James Russell (A.B.), So.
 Acton.
Cawthorne, Marguerite, Leo-
 minster.
Chalmers, Jean Reathe, Cam-
 bridge.
Chase, Alice, Methuen.
Churchill, Neva Van Winkle,
 Wells, N. Y.
Churchill, Raymond, Winsted,
 Conn.
Clapp, Georgie Elizabeth,
 Greensboro, N. C.
Clevenger, Edna Viola, Cary,
 N. C.
Commins, Ida Maud, Montclair,
 N. J.
Conte, Charles Daniel, W. Som-
 erville.
Corey, Beth, South Haven,
 Mich.

* Deceased.

Summer and Special Students

Corum, Richard Ernest (A.B., Carson & Newman Coll.), Riddleton, Tenn.

Covington, Mary Lina, Marshallville, N. C.

Crane, Mabel Whenman, Malden.

Crawford, Ethel Lillian, No. Cambridge.

Crimmins, Katherine A., Stoughton.

Curtis, Harold M., Jr., Stoughton.

Curtis, Mary Beach (A.B., Smith), E. Orange, N. J.

Cutler, William Henry (A.B., A.M., Denison Univ.), Carthage, Ill.

Danker, John Francis, Boston.

Davis, Sara A., Brookline.

Day, Catherine, Dorchester.

Dearborn, Sarah Maud, Lawrence.

Deering, Ivah Everett, Seattle, Wash.

Derby, Alice Harriet (Ph.B., Univ. of Vt.), Burlington, Vt.

Derrick, Thursa Mae, Richfield Springs, N. Y.

Dorr, Ada Blanche, Woburn.

Duffy, Mary F., Charlestown.

Duggan, Marie Josephine, Atlantic.

Duncan, Ethel May, Quakertown, Pa.

Duncan, Naomi, Macon, Ga.

Du Pont, Ella Gourdin (B.L., Greenville Fem. College), Charleston, S. C.

Elliot, Margaret Louise, Westfield, N. J.

Emerson, Helen Browne, Buffalo, N. Y.

Everts, Elizabeth Stockwell, Boston.

Fairly, John L. (A.B., B.D., Davidson Coll.), Laurinburg, N. C.

Felton, Nellie Keller, Somerville.

Finneran, Mary F., Jamaica Plain.

Fisher, Olive M., Calgary, Alberta.

Flagg, Edna Carolyn, Melrose.

Fleming, Isaac (Ph.B., Brown; A.M., Harvard), Canton.

Forcheimer, Estelle (B.A., Ph.M., N. Y. Univ.), New York, N. Y.

Fuller, Josephine Estelle, North Adams.

Gallagher, Owen (LL.B.), Dorchester.

Gardner, Elsie (Ph.M., N. Y. Univ.), Stuyvesant, N. Y.

Gietzen, Louise, Boston.

Gilbart, Harold Huthnance, Winnipeg, Can.

Gill, Anna Knapp (A.B., Logan Coll.), Olmstead, Ky.

Ginsburg, Florence, Roxbury.

Glen, Edith D., New York, N. Y.

Godfrey, Grace Stewart, Brooklyn, N. Y.

Godley, Grace (B.A., Florida State Coll.), Tallahassee, Fla.

Gormley, Anna B., So. Boston.

Goodwin, Augusta, Lynn.

Graton, Claude D. (LL.B., LL.M.), Burlington, Vt.

Griffin, Anna G., Boston.

Griffith, Pearl, Allston.

Harris, Laura Jean, Cambridge.

Hartman, Louis, Haverhill.

Harwood, Mabel C., Everett.

Hatch, George B. (A.B., Harvard), Ware.

Henry, Katherine Watters, New Canaan, Conn.

Heron, James Peter, Lynn.

Hertiman, Katherine Askew, So. Haven, Mich.

Summer and Special Students

Hewins, Miriam Virginia, Watertown.
Hooper, Leona Frances, Somerville.
Hostetter, Mrs. Hildred Hanson, Oak Park, Ill.
Hupper, Eva Florence, Melrose.
Isbell, Guida Leona, Waukomis, Okla.
Ives, Evelyn Lueila, Taunton.
Jamie, Clara Ness, Chicago, Ill.
Jewell, Orlando Arthur, Mineral Point, Wis.
Jones, Marguerite E. (B.A., Hunter Coll.), New York, N. Y.
Jones, Solomon P., Marshall, Tex.
Kaufman, Ida, Cambridge.
Kelleher, Mary Elizabeth, Atlantic.
Kelley, Ethel, Stoughton.
Kerr, Lucille, Fayetteville, Tenn.
Keyser, Annie May, Chelsea.
Kilby, Thomas E., Anniston, Ala.
King, Mary Ethel (A.B., Mt. Holyoke), Lynn.
Kingston, Amy Veronica (A.B., Boston Univ.), Boston.
Lakeman, Margaret Henrietta, Perryville, Mo.
Landon, Helen Weeks (A.B., Vassar Coll.), Bordentown, N. J.
Lennon, Florence Consuelo, Wagoner, Okla.
Lester, Beulah Nina, Worcester.
Levine, Esther Bailey, Roxbury.
Lincoln, Dora Elvira, Taunton.
Loitman, Clara, Dorchester.
Ludden, Alice M., Rochester, N. H.
Luehrs, Lillian, City Point, Fla.
MacLeod, Lena Murray, Hyde Park.
MacLeod, May, West Newton.
Marcott, Gertrude Ellamore, Allston.

Masterson, William Randolph, Worcester.
Maxwell, Annie Robinson, East Boston.
McAlister, Elizabeth Jean, Boston.
McCloskey, Margaret Christina, Dorchester.
McDaniel, Grace Kuverne, Bessemer, Ala.
McDonough, Katherine, Boston.
McGinnis, William C., Troy, Vt.
. McMorrow, Catherine, St. Louis, Mo.
Merrick, Mary Emma, Stratford, Conn.
Michels, Minnie Ruth, Dorchester.
Mooney, Ella Ham, Boston.
Morrill, Florence Russell, Norwood.
Murphy, Margaret, Brookline.
Myer, Grace Maxwell, Terre Haute, Ind.
Nazareth, Lena, Waverley.
Ness, Nura, Chicago, Ill.
Newsom, Jennie, Louisville, Miss.
Norton, Agnes E., Norwood.
Nunnally, Rhoda (A.B., Southern Fem. Coll.), Monroe, Ga.
Palmer, Bertha Lillian, Boston.
Patterson, Robert James, Auburndale.
Pearson, Cora Lea, Conehatta, Miss.
Pennington, Julian Ruffin (Ph.D., LL.D.), Lynchburg, Va.
Pernin, Claude J., S.J. (A.B., Ph.D., St. Louis Univ.), Detroit, Mich.
Peterson, Elizabeth, Newton.
Pinney, Eugenie M., Methuen.
Piscopo, Guy, Winthrop.
Pixley, Alonzo Robertson (B.H.), Newton Centre.

Summer and Special Students

Prentiss, Henrietta (B.A., Smith Coll.; M.S., Univ. of Iowa), New York.

Pushee, Elizabeth, Chelsea.

Puterbaugh, Neva Belle, Benton Harbor, Mich.

Raymond, Pearl Madeline, Newtonville.

Reed, Harold Whitman (A.B., Boston Univ.), Whitman.

Rennison, Mary, Roxbury.

Reynolds, Edith, Chicago, Ill.

Reynolds, Sara G., So. Boston.

Richards, Clare, Stoughton.

Riesenbergs, Cornelia Hoffman, Westfield, N. J.

Ritchie, Rowland Henry (Ph.B., U. of Chicago; A.M., Harvard), Emporia, Kans.

Roche, Agnes, Willoughby, O.

Roos, Ella Frances, Cambridge.

Rosa, Ellen M., Winthrop.

Rosen, Zitha, Dorchester.

Ross, Jessie Irene, Grand Isle, Vt.

Ross, Lulu Belle, East Boston.

Russell, Harriet Giles, Halifax.

Ryan, Ethel Blanche, N. Weymouth.

Sankey, Anna McClain, St. Louis, Mo.

Saunders, Effie Chandler, Watertown.

Saunders, Mary Evans (A.M., Union Univ.), Martin, Tenn.

Seaver, Grace Lucile, Townsend.

Seaver, Sarah Wilmer, Malden.

Senn, Helen Miller, Portland, Ore.

Setzer, William Judson (A.B., Carson Newman Coll.), Johnson City, Tenn.

Shumway, Pearl Adella, Boston.

Sister Margaret Mary, Burlington, Vt.

Sister Mary Peter, Burlington, Vt.

Sister Mary Xavier, Burlington, Vt.

Skinner, Myrtle P., Marlboro.

Smith, Francis Edward, Leicester.

Smith, Jonathan Harold, Roslindale.

Smith, Lillian Frances, Dorchester Centre.

Smith, Odie Vard, Houstonia, Mo.

Smith, Reed (Ph.D.), Columbia, S. C.

Spector, Clara, Dorchester.

Spencer, Pearl E., Cambridge.

Spielberger, Sadie Beatrice, Birmingham, Ala.

Stevens, Florence Alberta, Newton.

Swazey, Adelaide Angeline, Lincoln, Me.

Taylor, Agnes, Boston.

Taylor, Rev. Germain, St. Bernard, Ala.

Taylor, Jean, Boston.

Tierney, Thomas F., Watertown.

Tipton, Flora, Boston.

Tohrner, Esther, Franklin, Tenn.

Torres, Amelia, Rio Janiero, Brazil.

Tucker, Frances, Arlington.

Tufts, Grace Evelyn, Campello.

Van Dyke, John Morrow (Ph.B., Mt. Union Coll.), Hammondsville, O.

Visanska, Bertha, Columbia, Tenn.

Walsh, Marie, Roxbury.

Walter, Albert Ulman, Baltimore, Md.

Warner, Raymond Winslow (B.S., Mass. Agri. Coll.), Sunderland.

Warren, Julius E., Worcester.

Washburn, Mabel V., Jamaica Plain.

Waters, Simon, Boston.

Summer and Special Students

Welch, Claude E., Roxbury.	Wilder, Lester Oatway (A.B., Univ. of Rochester), Roches- ter, N. Y.
Welch, Helen Gertrude, Atlantic.	Williams, Cassie, Mullin, Tex.
Welch, J. Frank, Lynn.	Williams, Mary E., No. Cam- bridge.
Westall, Carroll, Cambridge.	Williams, Ollie, Mullin, Tex.
Wetherald, Isabel, Dorchester.	Wilson, Linda, Fayetteville, Tenn.
Wheelock, Gladys May, Mc- Comb, Miss.	Wong, Hinting, Canton, China.
White, Helen (A.B., Bates Coll.), Wiscasset, Me.	Wood, Amy Beach, Somerville.
Wiegand, Louise Augusta, E. Boston.	Woodard, Ida, Dallas, Tex.
	Wright, Edith Bronson, Allston.

BOOKS BY S. S. CURRY, Ph.D., Litt.D.

More than any man of recent years, Dr. Curry has represented sane and scientific methods in training the Speaking Voice. — DR. SHAILER MATHEWS, University of Chicago.

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The book is a masterpiece and one that every teacher of voice, whether for singing or speaking, should possess. — EDITH W. MOSES.

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